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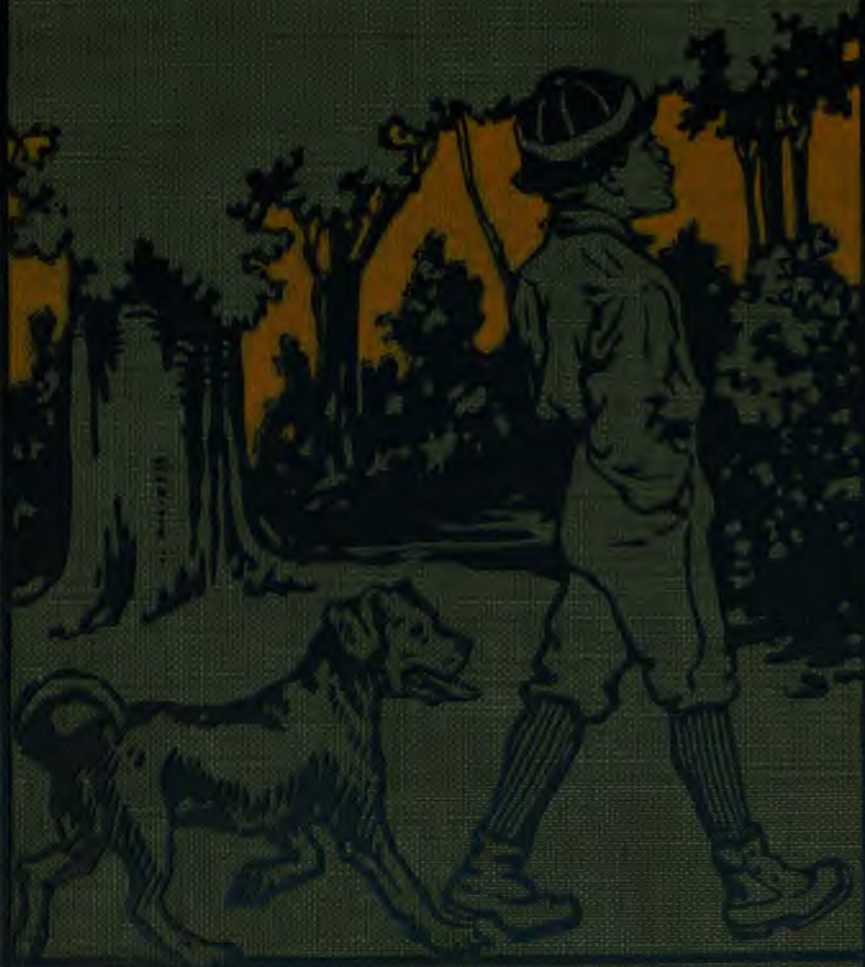
# THE PROGRESSIVE COMPOSITION LESSONS

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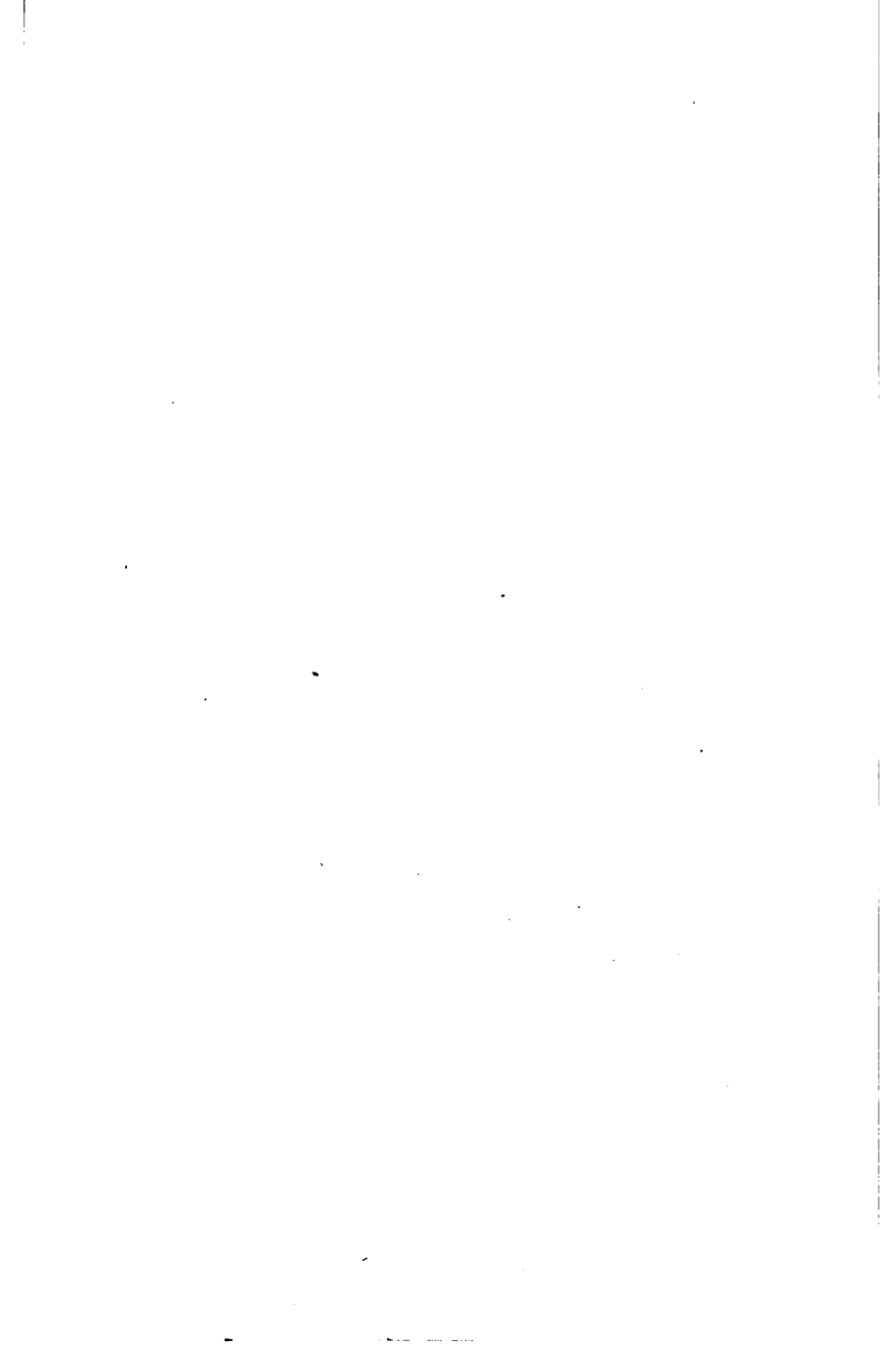


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# THE PROGRESSIVE COMPOSITION LESSONS

## Book One Third and Fourth Years

BY

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*THE PROGRESSIVE  
COMPOSITION SERIES*

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**BOOK ONE**

For Third and Fourth Years

**BOOK TWO**

For Fifth and Sixth Years

**BOOK THREE**

For Seventh and Eighth Years

## PREFACE

IN compiling these books the authors have had in mind an arrangement of material that will make an easy, systematic, and interesting study of that part of English known as Composition.

It has been their purpose, not to give a so-called "graded course in English," but rather to deal primarily with composition *per se*. The other related branches have been touched upon only so far as they are necessarily involved in composition.

In the lower grades teachers have been confused by the wealth of material, both in composition and in language work, that is presented in the text-books. In the upper grades teachers have experienced great difficulty in getting models of true literary excellence which appeal to the pupils. In order to assist in these two particulars "The Progressive Composition Lessons" have been prepared.

Each lesson has grown out of classroom work covering a number of years; and no lesson has been included that has not stood the test of actual classroom experience. The aim has been to give the child power to express himself readily and clearly.

The method is essentially inductive. Each week's work consists of three lessons. In general these lessons are divided into: I. The preparatory oral work, which must be thorough; II. The written composition; III. The correction exercise, which affords the teacher and the pupils opportunity to correct expression.



The illustrative compositions in the Appendix of the teachers' edition have been taken directly from pupils' work.

Grateful acknowledgments are made to the teachers of Public School No. 184, Manhattan, for the intelligent and helpful assistance rendered by them in the development of the lessons.

Thanks are also extended to the following authors and publishers for permission to include copyrighted selections which they control: Kate Louise Brown for "The Runaways" and "Dandelion;" Houghton, Mifflin Company for "Wild Geese," by Celia Thaxter, "Daisies," by Frank Dempster Sherman and "The Village Blacksmith," by Henry Wadsworth Longfellow; Charles Scribner's Sons for "My Bed Is a Boat," by Robert Louis Stevenson and "Last Year's Doll," by Eugene Field.

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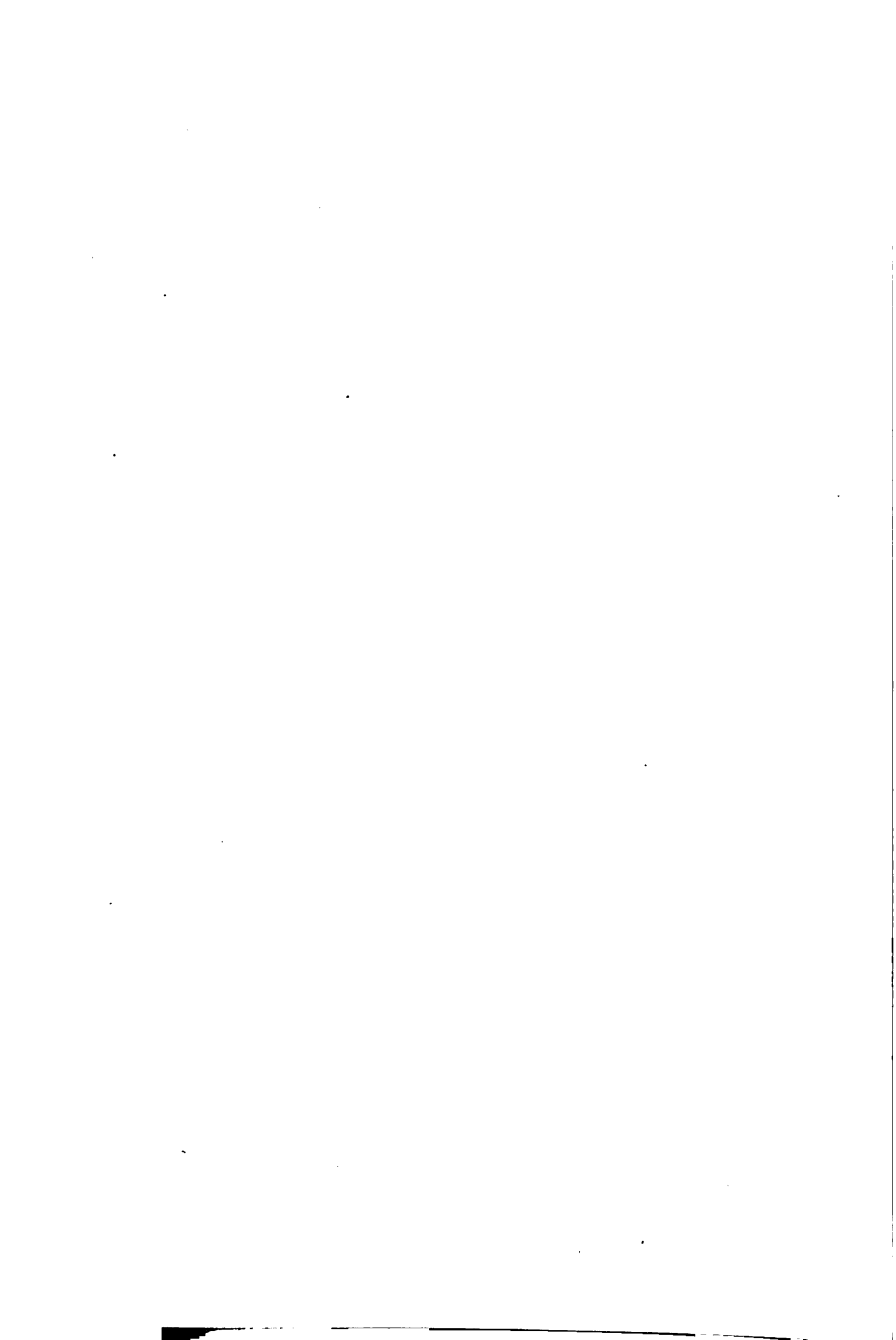
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**THIRD YEAR**  
**FIRST HALF**



Painting Judge 1

## A FRIEND IN NEED

H. Sperling

## I. STUDY OF A PICTURE

### A Friend in Need

#### I. Oral Composition

Look carefully at the picture.

Where are the dogs looking?

Why do you think Pussy jumped on the donkey's back?

Look at Pussy. What makes you think she was afraid?

Why are cats usually afraid of dogs? How do dogs frighten them?

Why are the two dogs barking?

Why is the donkey watching the dogs?

What is the donkey ready to do?

How do you think the donkey will protect little Pussy?

How does Pussy feel now?

What kind of friend is the donkey?

What story does the picture tell us?

---

*To the teacher.*—First, variety of expression should be sought in each answer. Then the pupils should be called upon to make statements to two or three questions; till finally they should be required to answer all the questions without interruption.





A BRAVE DOG

## II. STUDY OF A WRITTEN PARAGRAPH

## A Brave Dog

On the bank of a stream lay a large, shaggy dog. His little master was fishing near by. The young fisherman slipped and fell into the water. With a sudden bound the dog went after him. There was a great splashing, and then the dog swam to the shore with the boy.

## I. Oral Exercise

Read the title of the story.

With what kind of letter does each word in the title begin?

*Read the story.*

With what kind of letter does the first word of each sentence begin?

What mark is placed at the end of each statement?

## II. Written Exercise

Fold a half-inch margin at the left-hand side of your paper.

---

*To the teacher.*—If the pupils do not already know the meaning of the word *sentence*, it should be developed before this lesson, in the simplest possible way, without the giving of a formal definition.

Begin the first line half an inch to the right of the fold. Begin the other lines at the fold.

*Copy the story.*

### III. Written Exercise

*Write the story as your teacher reads it.*

Try to remember how it looks in the book.

Exchange papers with your classmates.

Compare with the story and make corrections.

### III. STUDY OF A POEM

#### My Bed Is a Boat

My bed is like a little boat;  
Nurse helps me in when I embark;  
She girds me in my sailor's coat  
And starts me in the dark.

At night, I go on board and say  
Good night to all my friends on shore;  
I shut my eyes and sail away  
And see and hear no more.

All night across the dark we steer;  
But when the day returns at last,  
Safe in my room beside the pier,  
I find my vessel fast.

ROBERT LOUIS STEVENSON.

**I. Oral Exercise — Conversation**

To what does the little boy liken his bed? Who helps him aboard? What does he say that he puts on for the trip? What would you call it?

When does he go on the voyage? What does he say before he starts? What does he do before he sails away? Does he see where he is going? Why not?

Where is he when morning comes?

**II. Oral Exercise — Written Form of a Poem**

How many groups of lines in the poem?

Each group is called a stanza.

How many lines in each stanza of this poem?

Each line of a stanza is called a verse.

How many verses in the poem?

Look carefully at the poem. Where is the second line placed? The third? The fourth?

Why is a wide space left between the stanzas?

Read the words which rhyme with each other in the first stanza. In the second stanza. In the third stanza.

With what kind of letter does the first word of each line of poetry begin?

With what kind of letter do you write the word *I*?

**III. Written Exercise**

Which stanza of the poem do you like best?

*Copy that stanza.*

Compare your copy with the stanza in the book. Make corrections.

**IV. LETTER WRITING**

Salem, Mass.,

Sept. 14, 1912.

Dear John:

This term I am in a new class. My classroom has pictures on the wall. There are plants in the windows. We water them every day.

Your friend,

Harry.

**I. Oral Exercise — Parts of a Letter**

*Read the letter.*

Who wrote it?

Where was he when he wrote it?

When did he write it?

To whom did he write it?

---

*To the teacher.*—Pupils should learn the customary names for the different parts of a letter (heading; salutation; body of the letter; closing; signature).

Read what Harry said to his friend.

What did Harry call himself?

Name the parts of a letter.

What punctuation marks are used in the heading? What mark is placed after the salutation? What mark is used after the closing? After the signature?

## II. Written Exercise — Form of a Letter

Look carefully at Harry's letter. Make a picture of it on the blackboard, by drawing straight lines where the different parts come.

*To guide you in placing the parts of a letter, fold your paper lengthwise through the center. Then fold a half-inch margin at the left.*

On which side of the center fold should you place the heading?

Where should you write the salutation?

Where should the body of the letter begin?

Where should you begin to write the closing line? Where should you write the signature?

*Copy the letter.*

## III. Correction Exercise

Compare your copy with the letter.

*Make corrections.*

How many used the half-inch margin?



THE CUNNING CROW

**V. CHANGING QUESTIONS TO STATEMENTS****The Cunning Crow**

A thirsty crow found a large pitcher with a little water in it. He tried hard to get a drink. The water was so low that he could not reach it.

Looking around he saw some pebbles. He brought these, one by one, and dropped them into the pitcher. This raised the water within his reach.

**I. Oral Exercise — Reproduction**

Here is an outline of the crow story, in questions. *Tell the story by answering them.*

Who was very thirsty? Where did he find a little water? What did he try to do? Could he reach the water? Why not?

What did he do next? What did he do with the pebbles? What did this do to the water?

**II. Written Exercise—Study of the Paragraph**

How many groups of sentences in this story?

Each group of sentences is called a paragraph.

The first paragraph tells why the thirsty crow was not able to get a drink.



What does the second paragraph tell?

The first line of each paragraph should be indented. That is, it should begin a half-inch farther to the right than the other lines. Can you tell why?

*Write the story from the outline.*

Add one sentence telling what the crow did when the pebbles raised the water.

### III. Correction Exercise

*Read your story to your classmates.*

Try to read it so well that they can answer the following questions:

What does the first paragraph tell?

What does the second paragraph tell?

Exchange papers and mark mistakes.

## VI. STUDY OF A MODEL

### An Ear of Corn

Corn is a vegetable. The ear grows on a tall stalk. It is long and round. It is covered with light green leaves called husks. The silk peeps out at the top of the ear. The kernels are arranged in rows on the cob. Corn is ready to eat in the summer.

**I. Oral Exercise**

*Answer these questions about corn:*

What is corn?

Where does an ear of corn grow?

What is its shape?

How is it covered?

What is at the top?

How are the kernels arranged?

When is it good to eat?

Close your book.

See how many can then give a good statement in answer to each question.

**II. Oral Composition**

Make statements describing the tomato; the cherry; the chestnut; the peach; the pumpkin; the cocoanut; the watermelon; the orange; the pineapple.

*Imitate the model.*

**III. Written Composition**

*Write a composition.*

You may tell about the fruit or the vegetable that you like best.

Read your composition to your classmates.

Make corrections.



LITTLE RED RIDING-HOOD AT HOME

## VII. ORAL AND WRITTEN REPRODUCTION

## Little Red Riding-hood

## I

Once upon a time a little girl lived in a cottage with her mother.

The mother made for her a red riding-hood and a cloak. The little girl wore them everywhere she went, and everybody called her Little Red Riding-hood.

One day her mother said to her, "Come, Little Red Riding-hood, take this jar of butter and this cake to your grandmother. She will be glad to see you."

"Yes, Mother dear," said Little Red Riding-hood. She put the cake and the butter in the basket, and set off for her grandmother's house.

## II

As she walked along the path, she met a Wolf. She did not know what a wicked heart he had, so she was not afraid of him.

"Good morning," said the Wolf. "Where are you going to-day?"

---

*To the teacher.*—The entire story of Little Red Riding-hood should be read at some time previous to the composition work. For the composition lessons the story has been divided into three parts. The part needed should be re-read before each lesson.

"Good morning, Mr. Wolf," said Little Red Riding-hood. "I am going to see my dear grandmother. I am taking her a basket of food."

"Where does she live?" asked the wicked Wolf.

"About a mile away in the woods," said the child.

"I will go to see her some day," said the Wolf. Then he thought, "If the woodcutters were not here, I would eat you now."

The Wolf walked beside her. "See these pretty flowers," he said. "Pick some for your grandmother."

"Dear Grandmother will be glad to have a bunch of flowers," said Little Red Riding-hood to herself.

So she stopped to pick some, and it was a very long time before she came at last to her grandmother's house.

But the Wolf did not stop for anything. He went straight to the grandmother's house.

He knocked at the door. There was no answer. He knocked three times, and no one said, "Come in."

So he opened the door, and went in. There was no one in the house, for the grandmother had gone to the woods to pick up sticks for the fire.

## III

By this time Little Red Riding-hood had gathered as many flowers as her little hands could hold, and had come to her grandmother's house.

She, too, knocked at the door.

"Who is there?" asked the Wolf, trying to speak like the grandmother. But his voice was so harsh that Little Red Riding-hood was frightened.

"Poor, dear Grandmother must have a very bad cold," she thought. So she answered, "It is I, Little Red Riding-hood. I have brought you some cake, and a pot of butter."

"Turn the handle, dearie, and open the door," cried the Wolf.

Little Red Riding-hood did so, and went inside. She thought it was her grandmother who had spoken.

Little Red Riding-hood put the basket on the table. She took off her hood and her cloak. Then she went to the bed.

"O Grandmother," she said, "what great eyes you have!"

"The better to see you, my dear," said the sly Wolf.

"O Grandmother," she said, "what great ears you have!"

"The better to hear you, my dear," said the cunning Wolf.

"O Grandmother," she said, "what sharp teeth you have!"

"The better to eat you up," said the fierce Wolf, jumping suddenly out of bed.

He was just going to eat her up, when the woodcutters came along, and heard Little Red Riding-hood's scream.

One of them ran into the house, and at once killed the wicked Wolf with one blow of his big ax.

And Little Red Riding-hood thanked the woodcutter, and never stopped again to talk to a Wolf.

*From Progressive Road to Reading, Book Two.*

### **I. Oral Exercise**

After reading the story, see whether you can answer these questions as the teacher asks them:

Where is Little Red Riding-hood when we first hear of her? With whom is she talking?

Later, where do we find her walking? Who meets her and talks with her? What did she stop to do?

Where is she at the close of the story?

**II. Oral Composition — Paragraph from Questions**Little Red Riding-hood at Home

*Answer these questions in statements:*

Where did Little Red Riding-hood live? With whom did she live? Why was she called Little Red Riding-hood? Where did her mother send her? What did Little Red Riding-hood take with her?

Try to express the same thought in different ways.

One pupil may ask the questions, and another may give the answers in statements.

**III. Written Composition**

With what kind of letter do the principal words of the title begin?

What is the little girl's name? How many words are there in it? With what kind of letter does each word in her name begin?

Each word in a person's name begins with a capital letter.

---

*To the teacher.*—All the stories here given for oral and written reproduction may be dramatized. When the characters have been skillfully cast by the teacher, the children take keen delight in watching the dramatic action and in listening to the dialogue. They are then anxious to *tell* the story themselves.





LITTLE RED RIDING-HOOD IN THE WOODS

With what kind of letter do you begin every statement?

What mark of punctuation do you use at the close of every statement?

How do you fold your paper?

Where do you write the first line of the paragraph?

*Write the story about "Little Red Riding-hood at Home."*

Ask your teacher to spell the difficult words for you.

#### HELPS IN SPELLING

cottage

grandmother

cloak

basket

everywhere

butter

### VIII. ORAL AND WRITTEN REPRODUCTION

#### Little Red Riding-hood in the Woods

##### I. Oral Composition

*Answer in statements:*

Who met Little Red Riding-hood as she was walking along? What did he ask her? What did she answer? What was he thinking as he talked? What did he tell Little Red Riding-hood to do? Where did he go? Where was the grandmother?

## II. Written Composition

What words in your composition should you begin with capital letters?

Where should you place marks of punctuation?

Fold your half-inch margin.

Indent the first line of the paragraph.

*Write a paragraph about "Little Red Riding-hood in the Woods."*

Tell only about what happened there.

Be sure to write the story in your own words.

Ask your teacher to spell the difficult words for you.

### HELPS IN SPELLING

wicked

pretty

wolf

woodcutters

afraid

knocked

## III. Correction Exercise

When the teacher copies one of the compositions on the board, see whether the pupil made any mistakes in it.

Then read the composition on the board, one sentence at a time. Who has a different form for the first sentence? The second sentence?

Count the number of different forms given for each sentence.

*Correct your composition.*

**IX. ORAL AND WRITTEN REPRODUCTION**Little Red Riding-hood at Grandmother's Home**I. Oral Composition**

*Answer in statements:*

What did Little Red Riding-hood do when she reached her grandmother's house? Who answered her? Why was she frightened? Who did the wolf pretend to be? What did he mean to do? Who saved Little Red Riding-hood? How?

**II. Written Composition**

To-day we will write the story, "Little Red Riding-hood at Grandmother's Home."

Fold your half-inch margin.

*Write answers to the questions in Lesson I.*  
Tell the story in your own words.

**III. Correction Exercise**

Exchange papers.

*Correct the paper handed to you.*

With what kind of letter should each of the principal words of the title begin?

With what kind of letter should the first word of each statement begin?

With what kind of letter should each word of the little girl's name begin?

What punctuation mark should be placed after each statement? What mark is used after each question?

Compare the spelling with the list on the blackboard.

### X. LETTER WRITING

Asbury Park, N. J.,  
May 23, 1915.

Dear Mary:

I have a new doll. It has yellow hair and blue eyes. It can say "Papa" and "Mamma." I have a little bed for it. When you come to visit me, we will play with my doll.

Your friend,  
Dorothy.

#### I. Oral Exercise

*Read the letter carefully.*

Then read the heading again. What does it tell you?

Read the salutation. What does it tell you? What mark is used after the salutation?

Read the body of the letter. What does it tell you?

Whose name is written in the signature?

**II. Written Exercise**

When you write a letter, how do you fold the paper for the spacing? Fold your paper.

*Copy Dorothy's letter.*

**III. Correction Exercise**

Compare your letter with the model.

How many have the heading in the right place?

How many placed the salutation correctly?

Where is the colon placed?

Make a list of all the words that were misspelled by members of the class.

**XI. STUDY OF A MODEL****The First Snowstorm**

What a stormy day! The snow is piling up in drifts. It comes in at the windows. I have to play in the house.

**I. Written Exercise**

*Copy the paragraph.*

Exchange papers.

Compare the paper handed you with the model in the book. Make corrections.

## II. Oral Composition

Read aloud the paragraph about "The First Snowstorm."

Let us make one about A Sunny Day.

*Answer these questions in statements:*

What kind of day is this? (bright, pleasant.)

What makes it so? (sun shines, sun beams.)

How do you know what kind of day it is?  
(sun plays on the floor, ceiling, walls.)

What would you like to do on such a day?  
(go to the park, play out of doors, take a walk.)

Describe a rainy day, by answering the same questions. Describe a foggy day; a summer day; a wintry day.

Now tell the story in your own words.

## III. Written Composition

*Write a composition on one of these topics:*

A Rainy Day; A Sunny Day; A Foggy Day;  
A Wintry Day.

Read your composition to your classmates. Do not read the title. See whether they can guess what you are describing.

---

*To the teacher.*—Some answers to questions in Lesson II. are suggested by the words in parentheses. The pupils should be encouraged to give a large variety of other answers.

**XII. CHANGING QUESTIONS TO STATEMENTS****The Months**

Thirty days hath September,  
April, June and November;  
All the rest have thirty-one  
Excepting February alone,  
Which has just eight and a score,  
Till leap year gives it one day more.

**I. Oral Exercise**

Which months have thirty days?

Which months have thirty-one days?

What is meant by *a score*? How many days  
does February usually have? How many days  
has it in leap year?

Name the spring months. How many days  
in each month?

Name the summer months. How many days  
in each month?

Name the autumn months. How many days  
in each month?

Name the winter months. How many days  
in each month?

In the verses above, what kind of letter is used  
to begin the name of each month?

The name of a month begins with a capital  
letter.



**II. Written Exercise**

*Write answers to the questions above.*

Make each answer a complete statement.

**III. Written Exercise**

*Write the verses from memory.*

What kind of letter is used at the beginning of each line of poetry?

Where does the first line begin? The second? The third?

Exchange papers for correction.

**XIII. STUDY OF A MODEL****May**

May is the third and last of the spring months. There are thirty-one days in May. The air is mild and balmy. The green grass covers the earth. On the thirtieth of May, we celebrate Memorial Day.

**I. Reproduction of a Model**

Read the model.

Close your book.

Tell the story about the month of May, in your own words.

In your story, answer these questions:

In what season does May come?

How many days in May?

What kind of weather do we have in May?

What covers the earth?

What special day occurs in this month?

Next we will write the story. But first look again at the model.

Why do the last two words begin with capitals?

The name of a holiday begins with a capital letter.

*Write the story from the questions.*

## II. Oral Composition

Make statements about June; July; November; December.

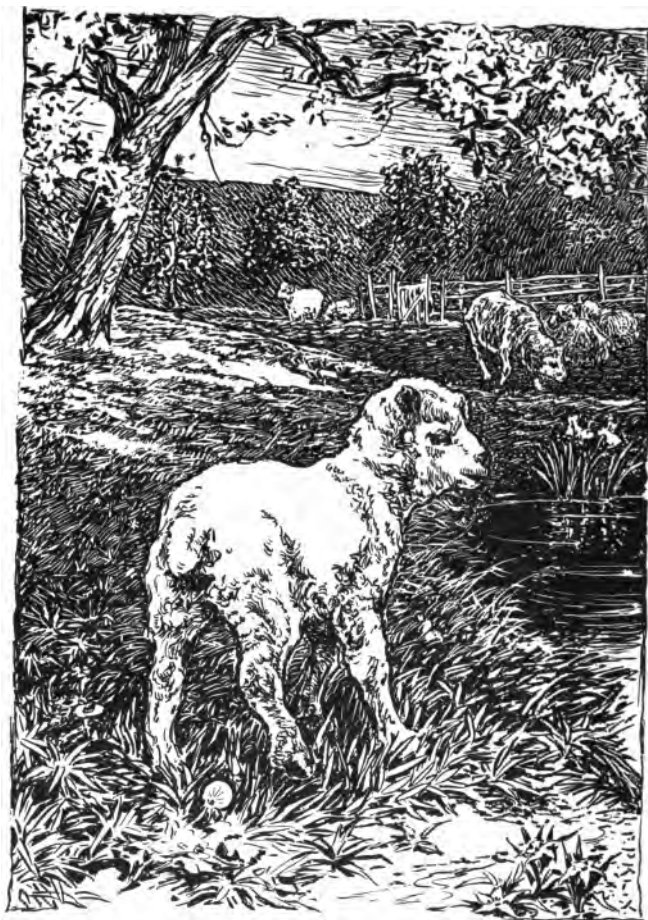
*Imitate the model.*

## III. Written Composition

Which of all the twelve months do you like best?

*Write a composition about it.*

Read your story to your classmates.



A LAMB

## XIV. STUDY OF A MODEL

## My Story

I am a lamb. I have a soft, warm coat.  
I play in the pasture. I graze with the  
flock. I nibble the short, sweet grass. I  
sleep in the sheepfold. I bleat "Baa, baa."

## I. Written Exercise

Read this story. Imagine that it is about you.

What is a *pasture*? What does *graze* mean?  
What is a *sheepfold*?

*Copy your story.*

## II. Oral Composition

Imagine that you are a calf, a colt, a hen, or a duckling.

*Answer in statements:*

What are you?

What do you wear?

Where do you play?

With whom do you eat?

What do you eat?

Where do you live (sleep)?

What sound do you make?

**III. Written Composition**

Choose whether you will be a calf, a colt, a hen or a duckling.

*Write answers to the questions in Lesson II.*

In your answers try to use all the words that follow your name in the list below.

**HELPS IN SPELLING**

<i>colt</i>	<i>calf</i>	<i>hen</i>	<i>duckling</i>
graze	spotted	feathers	fluffy
crop	hairy	scratch	feathers
field	herd	farmer's wife	pond
stable	cud	roost	bread
whinny	cow barn	chicken coop	soaked
glossy	moo	cluck	quack

**XV. LETTER WRITING**

48 Charles Street,  
Baltimore, Md.,  
Dec. 14, 1914.

Dear Mamma:

It seems a long time since you went away. I water your flowers in the windows every morning. I feed the canary every day.

Sometimes I am very lonesome. Won't you come home soon?

Your little girl,  
Jennie.

**I. Oral Exercise — Review**

Where and when was this letter written?

To whom was it written?

By whom was it written? What does she call herself?

What news did she write?

Why was she lonely?

*Name the parts of a letter.*

Read each part.

How many paragraphs are in the body of the letter? Why?

**II. Written Exercise**

How do you fold your paper for letter writing?

*Copy Jennie's letter.*

**III. Correction Exercise**

Exchange papers. Compare your classmate's letter with the model in the book.

*Make corrections.*

Is the spacing good? If not, draw a model with straight lines. Let this model show your classmate where each part of the letter should begin.

---

*To the teacher.*—When pupils are copying Jennie's letter, some of them may be interested to add to the body of the letter message to the mother from Jennie's little sister.

**XVI. STUDY OF A POEM****The Sun-loving Swallow**

Fly away, fly away, over the sea,  
Sun-loving swallow, for summer is done;  
Come again, come again, come back to me  
Bringing the summer and bringing the sun.

CHRISTINA ROSSETTI.

**I. Oral Exercise—Interpretation**

Listen carefully while your teacher reads this poem aloud.

To what bird does the poet speak? Why is it called sun-loving? At what season does this bird leave us? Why? During what season does the bird return? Why?

With what kind of letter does the first word of each line of the poem begin?

Which lines are indented? Why?

**II. Written Exercise**

Read the poem, silently.

*Copy it.* As you write, try to imagine that you are talking to the swallow.

**III. Written Exercise**

*Write the poem from dictation.*

Look at the model and correct your work.

## XVII. STUDY OF A MODEL

## A Riddle

I grow on a tree. I am good to eat.  
There is a pit inside me. I have fuzz on  
my cheek. My flesh is white. What am I?

## I. Oral Composition

Read the riddle. What fruit is described?

Imagine that you are some other fruit.

*Give us a riddle about yourself.* Your riddle should answer these questions:

Where do you grow?

Of what use are you?

What kind of seeds have you?

What color is your pulp?

Do not tell us your name. Let us guess it.

## II. Written Composition

*Write a riddle about some fruit you like.*

## III. Correction Exercise

Exchange compositions.

Write the answer to the riddle you receive.

Mark mistakes in capital letters, in punctuation, and in margins.





IN DISGRACE

## XVIII. STUDY OF A PICTURE

## In Disgrace

## I. Oral Exercise

Let us give names to the little girl and the dog in the picture. We shall call her Mary and her dog Jip.

How does Mary look? What is she doing?

Did she go there willingly? What makes you think so?

Who do you suppose put her there? Why?

What do you suppose Mary did? About what is she thinking?

What is Jip doing? How does he look?

If Jip could talk, what do you think he would say to Mary?

## II. Written Composition — Original

Fold the half-inch margin on your paper. Where should you begin the first line of your composition?

*Write answers to these questions:*

What kind of little girl was Mary? How did her mother punish her? Who felt sorry for her? What did he do?

---

*To the teacher.*—Some pupils might also be allowed to write the story from the dog's point of view.

**III. Correction Exercise**

Exchange papers. *Read the composition handed to you.*

Is each statement complete?

With what kind of letter does the first word of each statement begin?

What mark is placed after each statement?

At what margin does the paragraph begin?

Mark mistakes. Return papers.

Make corrections.

**XIX. LETTER WRITING**

Mr. Thomas Huxley's grandson, Julian, enjoyed reading "The Water Babies," but the story puzzled him.

Julian decided to write to his grandfather, and ask him about water babies.

Here is a copy of his letter:

Dear Grandfather:

Have you seen a water baby? Did you put it in a bottle? Did it wonder if it could get out? May I see it some day?

Your loving grandson,  
Julian.

**I. Oral Exercise — Review**

*Read the letter.*

What part of the letter is missing?

Is it an important part? Why?

What does the body of the letter contain?

What mark of punctuation is placed after each question?

Did you ever read "The Water Babies?"

Who wrote the story?

Can you answer Julian's questions?

**II. Written Exercise**

*Copy the letter.*

Supply the part that is missing.

Compare your work with the model.

**III. Written Exercise****XX. LETTER WRITING****Original Questions****I. Oral Exercise**

Ask questions about people of whom you have read in fairy tales. Surely there is something you want to know about elves or fairies.

---

*To the teacher.*—The third lesson in XIX may be either a dictation lesson, or a further review of the letter form, if that is needed.

Name some of the writers of the fairy tales you know.

Whom shall you ask about the fairies? Why?

Here are some of the questions a child once asked:

Where do fairies live?

When do they sleep?

Do they like their hiding places?

When do they come out?

Ask questions of your own. You might ask about "Cinderella;" "Little Silverlocks;" "Tom Thumb;" "The Sleeping Princess."

## II. Written Composition

*Write a letter.* Ask questions in it about some one in a fairy tale.

To whom shall you address the letter?

## III. Correction Exercise

*Read your letter to your classmates.*

Let us see how many of them can answer the questions in your letter.

How many can suggest better ways of stating your questions?

**XXI. STUDY OF A POEM****Daisies**

At evening when I go to bed,  
I see the stars shine overhead;  
They are the little daisies white  
That dot the meadow of the Night.

And often when I'm dreaming so,  
Across the sky the Moon will go;  
It is a lady, sweet and fair,  
Who comes to gather daisies there.

For, when at morning I arise,  
There's not a star left in the skies;  
She's picked them all and dropped them down  
Into the meadows of the town.

FRANK DEMPSTER SHERMAN.

**I. Oral Exercise**

What does the poet see in the sky at bedtime?  
What does he call them? What does he say  
the sky is? Why?

What does he see going across the sky? How  
does he describe her? What does she do?

What change comes in the sky at dawn?  
What does the poet say has become of the  
stars?

**II. Written Exercise**

How many stanzas in the poem?

Which stanza do you like best? Can you tell why?

*Copy that stanza.* Exchange papers. Compare the work with the poem and make corrections.

**III. Written Exercise**

*Write one or more stanzas from memory.*

Be sure to begin with the title.

Where did the author use capital letters? Have you used them in the same places?

How many lines did you indent? How many are indented in the book?

**THIRD YEAR**  
**SECOND HALF**





## SPRING SPORTS

## I. STUDY OF A MODEL

### Our Spring Sports

Oh, what fun we have in the spring!  
When the days are warm and pleasant we  
fly kites and we play marbles. Sometimes  
we go fishing in the brook.

#### I. Oral Exercise

Read the paragraph.

What does it tell?

What fun do you have in the spring?

*Tell about your spring sports.*

What do you do in the summer?

What fun do you have in the winter?

Tell about your winter sports.

#### II. Written Composition

With what kind of letter does the name of each month begin?

With what kind of letter does the name of each season begin? (See page 25.)

What mark of punctuation is used at the close of the first sentence in the model? Where should you use periods?

Where should you begin to write the first word of the paragraph? Remember to fold the half-inch margin.

Read the model again.

*Write a composition about some sport you enjoy.*

Follow the model.

Ask your teacher to write the difficult words on the blackboard.

### III. Correction Exercise

*Read your composition to the class.*

Ask your classmates to name any expressions they think could be made better.

Correct your work from those suggestions.

Read your composition again to see whether you have improved it.

## II. STUDY OF A POEM

### A Secret

We have a secret just we three,

The Robin, and I, and the sweet cherry tree;

The bird told the tree, and the tree told me,

And nobody knows it but just we three.

But of course the Robin knows it best,

Because she built the—I shan't tell the rest;

And laid the four little—something in it—

I'm afraid I shall tell it every minute.

THOMAS GAINSBOROUGH.

**I. Oral Exercise**

*Read the poem.*

Who are the three who know the secret?

When you are telling something about yourself and others, whom do you mention last?

Tell the robin's secret to us.

Why did the robin tell it to the cherry tree?

Why does the robin know the secret best?

For what does *shan't* stand?

Read the last word in each line. Which words rhyme with one another?

**II. Written Exercise**

In poetry what words always begin with a capital letter?

*Copy the poem.*

Write in the margin before the sixth and the seventh lines the words that the author left out.

"Built the"—*what?* "Four little"—*what?*

**III. Written Exercise**

*Write the poem from dictation.*

---

*To the teacher.*—For the third lesson, dictate the poem. Then have the pupils exchange papers, compare the paper received with the model in the book and make corrections.

It is important to teach them, early, respect for each other's work. This may be begun by insisting on neatness and care in making corrections.

### III. THE CONSTRUCTION OF PARAGRAPHS

#### The Earth

##### I. Oral Composition

*Answer in statements:*

What is the condition of the earth in cold weather? With what is it sometimes covered?

What happens to the earth in the spring? What softens the earth? What does the farmer do to the earth when it is soft? What is he then ready to do?

##### II. Written Exercise

In how many groups are the questions in Lesson I arranged?

How many paragraphs should you write when you answer the questions? Why?

*Write answers to the questions.*

##### III. Correction Exercise .

*Exchange papers and make corrections.*

---

*To the teacher.*—For the third lesson have a number of children read their compositions. Commend appropriate expressions and good statements. Write on the blackboard the best form given for each statement. The paragraphs, punctuation, and margin form should also receive attention. Beginning with this lesson the questions have been arranged so as to show what the paragraphs should contain.

## IV. LETTER WRITING

8 Dartmouth Street,  
Boston, May 7, 1914.

My dear Fred:

A week from to-day will be my birthday. I am to have a little party at four o'clock. I wish you would come.

Your friend,  
Jack.

## I. Oral Exercise — Form of a Letter

*Read the letter.*

By whom was the letter written? What did he say just before he signed his name? What is this part of the letter called?

Where was he when he wrote it? When did he write it? What do we call the part of the letter that tells where and when it is written?

To whom was the letter written? What do we call this part of the letter? What punctuation mark is placed after this part?

Read what Jack had to say to his friend. What is this part of the letter called?

What did Jack ask Fred to do? What is a letter called that asks or invites you to a party?

## II. Written Exercise

How shall we place the letter on our paper? How shall we fold the paper for spacing? For the half-inch margin? (See page 7.)

What parts of a letter are written on the right-hand side of the folded paper?

What parts of a letter are written on the left-hand side?

At what margin should we begin to write the salutation?

Where should we begin the body of a letter?

Where does the closing begin?

*Copy Jack's letter.*

Look at the letter in the book and correct your mistakes.

## III. Written Exercise

*Write the letter from dictation.*

Read your letter silently. Try to remember how it looks in the book. Correct any mistakes you see.

Exchange papers for further correction. Compare the paper you receive with the letter in the book.

---

*To the teacher.*—In Lesson II pupils of special ability may be allowed to write an original invitation to a party, using their own addresses and substituting the names of their little friends.

## V. THE CONSTRUCTION OF PARAGRAPHS

### The Return of the Birds

#### I. Oral Composition

*Answer in statements:*

Do many birds stay in the North during the winter? Where do most of them go for the winter? Why do they not stay in the North?

How do the birds travel? Do they make new homes where they go? Where do they often build their nests? Which birds are the first to return? When do they return?

In answering these questions try to give other words than those used by your classmates.

#### II. Written Exercise

To-day we will write answers to the questions.

First, read them over silently.

How many paragraphs should there be in your composition? At what margin should you begin the first line of each paragraph?

Which words of the title begin with a capital letter? Why?

---

*To the teacher.*—Preparatory work: a talk about the habits of birds illustrated with specimens, if possible. If these cannot be obtained, then use pictures. Pupils who live where they see birds should be encouraged to watch them and to learn what they can about them.



What other words should you begin with a capital letter?

Fold your paper.

*Write about "The Return of the Birds."* Answer each question in Lesson I.

Read your composition and correct any mistakes you may find.

### III. Correction Exercise

Read your composition to your classmates.

*Vote on the best composition read.*

Make corrections in your composition.

## VI. THE CONSTRUCTION OF PARAGRAPHS

### Nest Building

#### I. Oral Composition

*Answer in statements:*

When do most of the birds we know begin nest building? Where do they build their nests?

With what do birds build a nest? Where do they get the material? How do birds get wool for their nests?

See how many different sentences you can make in answer to these questions. The teacher will write the best sentences on the blackboard.

## II. Written Exercise

Read the questions in Lesson I. In how many groups are they arranged?

About what is the first group?

About what is the second group?

When you answer the questions, how many paragraphs should you write? Why?

*Write answers to the questions.*

Read over your composition to see whether you have followed the outline.

Read again to make corrections in expression.

Read a third time to make corrections in punctuation and in capitals.

Read again to see that no words are misspelled.

## III. Correction Exercise

*Read your composition to your classmates.*

What does the first paragraph tell? Who has written the best one? Why?

Who has the best second paragraph?

Exchange papers and mark mistakes.

---

*To the teacher.*—It is necessary to give the pupils constant reminders about folding the half-inch margin, indenting the first line of a paragraph, and using capital letters and punctuation marks.

They should be directed, after writing their compositions, to read them several times, looking for only one class of errors at a time.



PILGRIMS ON THEIR WAY TO CHURCH

**VII. ORAL AND WRITTEN REPRODUCTION****The Pilgrims**

Nearly three centuries ago, there was a king on the English throne who wanted his subjects to think and to act as he ordered. He made laws to compel everybody to attend his church and to worship God as he did.

A small company of people in one of the little towns did not wish to belong to the king's church. They felt that the king had no right to interfere with their religion.

So they determined to leave England and to seek a new home. They went to Holland where people were allowed to worship God as they pleased. The Pilgrims were happy and contented in Holland, but they began to fear that their children might forget the English language, and in time cease to be English.

At last they decided to go to the New World. There they could enjoy religious freedom, and their children might grow up as English men and women.

The Pilgrims did not have much money for their trip to America, but they finally secured two vessels. One of the ships proved to be so leaky that it was obliged to turn back. Then the Mayflower set sail alone across the Atlantic Ocean with all the Pilgrims aboard.

They had a long and stormy voyage, and the Mayflower drifted out of her course. More than three months passed before the Pilgrims saw land again. During the voyage a little baby boy was born. He was named Peregrine White.

It was winter when they landed on the rugged shore at Plymouth. The Pilgrims built log houses which did not protect them very well, and their food was not of the best. They had been used to a much milder climate, and so did not know how to build strong and warm log cabins. Neither did they know much about killing the wild animals for food and clothing.

The first winter was long and severe and the Indians were very unfriendly. Many of the Pilgrims died from hunger and cold. When spring came, they planted corn on the graves so that the Indians would not know how few of them were left.

### I. Oral Exercise

*Answer in statements:*

Why did the Pilgrims leave England? What did they hope to find in America?

Describe the voyage. How long did it take? What happened during the voyage?

When and where did they land? What did

they find? What kind of houses did they build?  
Were the houses warm? Why not?

Tell about the first winter.

## II. Written Exercise

*Write answers to the questions.*

Compare your story with the one in the book.

## III. Correction Exercise

Read your composition to your classmates.

Exchange papers and mark mistakes.

Return papers and make corrections.

## VIII. LETTER WRITING

35 Newbury Street,  
Boston, May 9, 1914.

Dear Jack:

I cannot be at your birthday party because I am going away with Papa. I shall not be at home again for a week. You know how sorry I am to miss all the fun.

Your friend,  
Fred.

---

*To the teacher.*—For the third lesson in VII take up the correction of expression. At first emphasis should be placed on variety in expression, so that every child will tell the story in his own way. When variety is secured, it will be time to work for the best and most descriptive sentences.

**I. Oral Exercise**

This letter is written in answer to Jack's invitation of May 7th. Read again that invitation (page 47).

Why should an answer be sent at once?

Read Fred's letter.

Where does Fred live?

When did he write his letter?

What does this letter tell Jack? How does Fred feel? Then what kind of letter shall we call this one? Read the words that express Fred's regret because Fred cannot be present at the party.

*Name the parts of the letter.*

**II. Written Exercise**

How do you arrange your paper, so that you can put the parts of a letter in the correct places?

*Copy the letter of regret.*

Compare your copy with the letter in the book.

**III. Written Exercise**

---

*To the teacher.*—Make the third lesson a dictation exercise. If the arrangement of the different parts of the letter is not yet clearly fixed, it may be well to have a blackboard lesson. Let some pupil read the letter to you, while the others tell you where to place the lines read. Pupils should also dictate capitals and punctuation.

**IX. COMPOSITION FROM QUESTIONS****The Lima Bean****I. Oral Composition**

*Answer in statements:*

How does the bean look before it is soaked? How does it feel to the touch? Where is it joined to the pod or outer covering? (Notice the scar.) What does the bean wear? What does the bean contain?

Why did we soak the lima bean? How long did we soak it? What change took place in the bean? What happened to its coat? What happened to the seed leaves and to the root?

**II. Written Exercise**

Read the questions about the lima bean.

*Write answers to them.*

How many paragraphs should there be in the story? What are you going to tell in the first paragraph? In the second paragraph?

**HELPS IN SPELLING**

smooth

white

tightly

contains

tight fitting

became

scar

burst



**III. Correction Exercise**

Read your composition.

How many sentences have you in the first paragraph?

How many in the second paragraph?

*Have you answered all the questions?*

Can you make any of your statements better?

If so, change them.

**X. STUDY OF A POEM****Dandelion**

1. I saw him peeping from my lawn  
A tiny spot of yellow;  
His face was one substantial smile,  
The jolly little fellow.
2. I think he wore a doublet green,  
His golden shirt tucked under;  
He carried, too, a sword so sharp  
That I could only wonder.

---

*To the teacher.*—Preparatory work for IX: study of the bean before and after it has been soaked. Either draw from the pupils the fact that the outer covering is called the coat or else tell them so.

Pupils should be encouraged to bring in the matured pod from their home gardens; or to observe the plant in its several stages of growth in the school garden.

3. "Are you a soldier, little man,  
    You, with your face so sunny?"  
The fellow answered not a word;  
    I thought it very funny.
4. I left him there to guard my lawn  
    From robins bent on plunder;  
The soldier lad with doublet green,  
    His yellow shirt tucked under.
5. The days passed on—one afternoon  
    As I was out a-walking  
Whom should I meet upon the lawn  
    But soldier lad a-stalking.
6. His head, alas! was white as snow  
    And it was all a-tremble;  
Ah! scarce did this old veteran  
    My bonnie lad resemble.
7. I bent to speak with pitying word;  
    Alas, for good intention,  
His snowy locks blew quite away—  
    The rest we will not mention.

KATE LOUISE BROWN.

**I. Oral Exercise**

Listen carefully while your teacher reads the "Dandelion" to you.

Imagine that you were standing on the lawn, with the poet. Try to see all that happened there.

*Open your book to the poem, and answer these questions:*

1. Who is talking? Of what is she talking? Where did the poet find the flower? What does she call him? What made her think that he was jolly?

2. What is a doublet? What part of the flower is like a doublet? Why? Tell how he was dressed? What was she surprised to find him carrying?

3. What question was asked of the flower? What reply did he make?

4. What was this soldier to do for her? What was he to watch out for? Why? Describe again this soldier's uniform.

5. When did she meet him next? Where was he?

6. What change had taken place since she saw him? What were the signs of his old age?

7. How did she try to comfort him? What happened?

## II. Oral Composition

*Tell, in your own words, the story of the "Dandelion."*

## III. Written Composition

*Write answers to these questions:*

How did the dandelion look when the poet first saw him? How was he dressed? What was he left to do?

When did she meet him next? What change had taken place? How did he then look? What happened when she spoke to him?

## XI. COMPOSITION FROM QUESTIONS

### The Bluebird

#### I. Oral Exercise

*Answer these questions in statements:*

What bird is one of the first messengers of spring? Do you think that he is a welcome visitor? Why?

Where does he build his nest? Why? With

---

*To the teacher.*—Where children can observe the bluebird, they should tell the result of their observations in the oral and the written exercises. They might find an old nest and bring it into the classroom. Whether or not the bird is a friend of the farmer should be stated.

what does he line it? Where does he like best to live?

Try to give the same thought in different ways.

## II. Written Exercise

*Answer the questions in complete statements.*

Your work will not look well unless you are careful about the width of your margins, about the proper use of capitals, about the proper use of punctuation marks, and about neatness in making them.

## III. Correction Exercise

Read your composition to your classmates and correct any errors you may have made.

## XII. LETTER WRITING

8 Dartmouth Street,  
Boston, May 16, 1914.

My dear Fred:

We were very sorry that you could not come to my party. We had a great deal of fun.

I thank you for sending me such an interesting book. Jack the Giant Killer was a very brave fellow.

Your friend,  
Jack.

**I. Oral Exercise**

*Read the letter.*

Why did Jack write this letter to Fred? What kind of letter is it?

Why did he send a letter of thanks? In what part of the letter did he express his thanks?

Read the heading. What does it tell you?

What did Jack say in closing the letter?

Read the salutation. Is it just like the salutation in Fred's letter to Jack?

**II. Written Exercise**

Tell how you fold your paper for writing a letter.

*Write Jack's letter, from dictation.*

**III. Written Exercise**

How many letters did Jack write to Fred?

What did we call his first letter?

What do we call his second letter?

What did we call the letter Fred wrote to Jack?

It is very pleasant to write letters of invitation. Can you remember what Jack said in his first letter?

*Write Jack's invitation as you remember it.*  
Compare your letter with Jack's.

**XIII. COMPOSITION — ORIGINAL****Playing School****I. Oral Exercise**

*Give statements telling about each topic in this outline:*

Getting ready.

- a. With whom you play.
- b. Materials needed.
- c. Choosing the teacher.

The school.

- a. Assembly and roll call.
- b. Lessons.
- c. Dismissal.

**II. Written Exercise**

*Write statements telling about each topic in the outline.*

How many paragraphs should you write?  
Why?

Look over your statements and see that they make a complete story about playing school.

**III. Correction Exercise**

Listen while one of your classmates reads his composition and see whether his statements are correct.

**XIV. COMPOSITION FROM QUESTIONS****The Blue Jay****I. Oral Exercise**

*Answer in statements:*

Where does the blue jay spend the winter?  
What birds are his neighbors? How do they  
feel toward him?

How is the blue jay always dressed? What  
color are his coat and his vest?

How does he build his nest?

**II. Written Exercise**

*Write answers to the questions.*

Your story should be in three paragraphs, like  
the questions.

Did you ever see a blue jay? If so, write  
another paragraph about the one you saw.  
Tell where you saw him.

**III. Correction Exercise**

*Read your composition aloud.*

What does the first paragraph tell?

What does the second paragraph describe?

What does the third paragraph tell?

Who wrote the best description?





THE PIED PIPER

*H. Kaulbach*

## XV. ORAL AND WRITTEN REPRODUCTION

## The Pied Piper

## I

Many, many years ago, the little town of Hamelin, in Germany, was overrun with rats. They bit the babies in the cradles, they ate the cheeses and nibbled the bacon. The good townsfolk tried every means to get rid of them, but the rats killed the cats and fought the dogs. It seemed as if the only thing left to do was for every one to leave the pretty little town.

At last, the people flocked to the town hall and told the Mayor and the Wise Men that, if they could not think of a plan to get rid of the rats, they could not remain in office. The Mayor promised that they would do something. While they were talking about it, there came a tap at the door.

"Come in!" said the Mayor. The strangest figure entered. He was tall and thin, with sharp gray eyes that twinkled under the brim of his slouch hat. He was dressed in a queer, long coat, one-half of yellow and one-half of red. Around his neck he wore a scarf of the same colors. At one end of the scarf hung a silver pipe. On his feet he wore sandals.

## II

Walking up to the Mayor the stranger said, "Your Honor, people call me the Pied Piper. I am able, by means of a secret power, to free your town from rats. Give me a thousand guilders, and I will do the work."

The Mayor did not wait to make a bargain with the Pied Piper. He wanted above everything else to get rid of the rats. So he agreed to pay the Piper his price. The stranger stepped into the street, and began to play on his magic pipe. Instantly the rats came tumbling out of the houses—great rats, small rats, old and young, brown rats, black rats, gray rats—all followed the Piper. From street to street they went until they came to the river, where all plunged in and were drowned. The people were delighted to be freed from the pest of rats.

The next morning the Piper went to the town hall and asked for his thousand guilders.

The Mayor replied, "You ask too much; here are fifty pieces of gold."

The Piper left the place in anger because the Mayor had not kept his promise.

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*To the teacher.*—The entire story of "The Pied Piper" should be read at some time previous to the composition work. For convenience in the composition lessons the story has been divided into three parts. Only the part needed should be re-read.

## III

The following morning, while the people were at church, the Piper walked down the main street of the village, playing a wonderful melody on his magic pipe.

This time all the little boys and girls, skipping and dancing, ran merrily after the Piper. The children followed him from street to street out into the country till they came to the mountain side. Then a door opened in the side of the hill. The Piper, followed by the happy children, went in. The Mayor sent messengers everywhere to find the Piper. They were to offer him anything he wished if he would bring the children back. But he was never found, and the children were never seen again in Hamelin town.

The Trouble in Hamelin

## I. Oral Composition

*Answer the questions in different ways:*

Where was Hamelin? Describe the plague of the rats. What did the people try to do? With what result?

While the townsfolk were talking to the Mayor, who entered the town hall? Describe him. How was he dressed?

**II. Written Exercise**

What kind of letter is used at the beginning of the word Hamelin?

The name of a place should begin with a capital letter.

What was the stranger's name? How many words are in the name?

With what kind of letter should you begin each word in a name?

What other words in the story begin with a capital letter?

How many paragraphs should you write in your composition?

Where should you begin to write the first line of each paragraph?

*Write the story of "The Trouble in Hamelin."*

Ask your teacher to spell for you the difficult words.

**HELPS IN SPELLING**

overrun	scarf
townsfolk	twinkled
flocked	sandals

**III. Correction Exercise**

*Read your composition to the class.*

Improve your expression where you can.

**XVI. FOR REPRODUCTION****The Mayor's Promise****I. Oral Exercise**

*Answer in statements:*

What did the Piper offer to do? What did the Mayor agree to do? Where did the Piper go? What did he do? Tell what happened. What became of the rats?

For what did the Piper ask, the next morning? What answer did the Mayor give him? How did the Piper feel?

**II. Written Exercise**

Your teacher will divide the class into two divisions.

Each division will answer one group of questions.

**HELPS IN SPELLING**

guilders

magic

tumbling

plunged

**III. Correction Exercise**

---

*To the teacher.*—Have several of the best compositions read in class. Call attention to the best forms of expression and also to different ways of expressing the same thought. Then have each pupil improve his expression wherever he can.

**XVII. FOR REPRODUCTION****The Piper's Revenge****I. Oral Exercise**

What took place while the people were at church? Who followed the Piper this time? Where did he lead them? What happened? What did the Mayor do? What did he offer the Piper? Why did the Piper take the children away?

**II. Written Exercise**

*Write statements in answer to the questions.*

**HELPS IN SPELLING**

village	melody
wonderful	mountain
main	country
merrily	messenger

**III. Correction Exercise**

*Read your composition to the class.*

Exchange papers and mark mistakes.

Return papers and make corrections.

---

*To the teacher.*—It is advisable to read to the children Browning's poem, "The Pied Piper of Hamelin." They are very fond of it. The good effect of the reading is seen in the increased variety of expression in the compositions.

**XVIII. COMPOSITION FROM OUTLINE****Rapid Dismissal****I. Oral Exercise**

Describe the rapid dismissal in your school.

*Remember these points:*

1. To tell one thing at a time.
2. To tell things in the order in which they occur.

3. To make clear and complete statements.

*Using this outline, tell:*

1. When and why we have a rapid dismissal.
2. What the signal is.
3. What we do in the classroom.
4. What we do on the staircase.
5. What we do on the street.
6. How we return to the classroom.

**II. Written Composition**

*From the outline, write a paragraph.*

Read over your work and see whether or not you have remembered the *points* stated in Lesson I.

**III. Correction Exercise**

*Read your composition.*

Make corrections.





DRIVING A PAIR

**XIX. STUDY OF A PICTURE****Driving a Pair****I. Oral Exercise**

Look at the picture while your teacher reads the questions to you.

*Give your answers in statements.* Try to express your thought in many ways.

What is the old man doing? Where is he pushing the wheelbarrow? Who are in it? Where have they been? Tell how they look and why.

Whom do you see beside the wheelbarrow? Why is he barking?

What does the little girl in white hold in her left hand? What is the other girl grasping in her left hand? What has she in her right hand? Where are the reins fastened? What does she make believe she is doing?

**II. Written Exercise**

Read the questions in Lesson I.

About what is the first group of questions? The second group? The third group?

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*To the teacher.*—Picture studies are of great value when skillfully presented. When pupils have formed the habit of analysis, they take a deeper interest in art and show better appreciation of pictures.

How many paragraphs should we have when we answer the questions?

*Write answers in statements.*

### III. Correction Exercise

*Read your composition aloud.*

Make corrections.

In the first paragraph, whom did you describe?

About what did you tell in the second paragraph?

Whom did you describe in the third paragraph?

## XX. CHANGING QUESTIONS TO STATEMENTS

### The Serpentine March

#### I. Oral Exercise

What march do we have in school every afternoon? Where do the pupils stand? In what direction does every other row face? When does the marching begin? Do all the rows start at the same time? Where does the first pupil lead? How does the class march around the room? When the pupils reach their seats again what do they do? When do they stop marking time? Why is this called The Serpentine March?

## II. Written Exercise

*Write a paragraph about the march.*

Be sure to answer every question.

Explain how this march is done in your classroom. Tell the different things in the order in which they are done.

## III. Correction Exercise

Could other children do this march after reading your composition? Add anything that you forgot to tell.

Read your composition while your classmates try to do the march as you read.

## REVIEW QUESTIONS

With what kind of letter should you begin the important words of a title?

With what kind of letter does the first word of each statement begin? What mark of punctuation should be used at the close of each statement?

Where should you begin to write a paragraph? How wide a margin do you leave at the left-hand side of the paper?

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*To the teacher.*—When The Serpentine March is not within the experience of the pupils, some other march or exercise may be described.

**XXI. STUDY OF A POEM****The Lost Doll**

I once had a sweet little doll, dears,  
The prettiest doll in the world;  
Her cheeks were so red and so white, dears,  
And her hair was so charmingly curled.  
But I lost my poor little doll, dears,  
As I played on the heath one day;  
And I cried for more than a week, dears,  
But I never could find where she lay.

I found my poor little doll, dears,  
As I played on the heath one day;  
Folks say she is terribly changed, dears,  
For her paint is all washed away,  
And her arms trodden off by the cows, dears,  
And her hair not the least bit curled;  
Yet for old sake's sake, she is still, dears,  
The prettiest doll in the world.

CHARLES KINGSLEY.

**I. Oral Composition**

Describe the doll when the little girl received it. What happened to the doll? How did the little girl feel? In what way did she show her sorrow?

When and where was the doll found? Describe her as she looked to other folks. What does the child still think of her? Why?

## II. Written Composition

About what is the first stanza?

What does the second stanza tell?

How many paragraphs shall we write in telling the story?

*Tell the story by answering the questions.*

## III. Correction Exercise

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*To the teacher.*—Have several of the compositions read. Call attention to the best expressions and encourage the pupils to improve theirs.



**FOURTH YEAR**  
**FIRST HALF**





**THE FARMER AND THE STORK**

## I. ORAL AND WRITTEN REPRODUCTION

### The Farmer and the Stork

A farmer set a net in his field to catch the cranes which came to feed on his corn. He caught several cranes and a lame stork.

The Stork pleaded with the farmer to let him go. "I am not a wicked crane; I am a very good bird, and I support my aged parents," said he.

The farmer replied, "What you say may be true. But I caught you with the cranes and you must perish with them."

#### I. Oral Exercise

What does this fable teach us?

How many groups of sentences in the fable?  
Tell what you learn from each of the groups?

A group of sentences that tells about one distinct part of a story is called a paragraph.

*Tell the fable to the class. Follow this outline:*

1. The farmer's plan.
  - (a) The trap is set.
  - (b) What is caught.
2. The stork's plea for life.
3. The farmer's reply.

Explain — *pleaded; support; perish.*

## II. Written Composition

Read the exact words of the stork.

Read the words spoken by the farmer in reply.

We call the exact words of the speaker, when repeated by another, a quotation.

Point to the marks used before and after each quotation. These marks (" ") are called quotation marks.

With what kind of letter does each of the quotations begin?

What mark of punctuation separates the quotation from the rest of the sentence?

Copy the outline.

Close your book.

*Write the fable from the outline.*

## III. Correction Exercise

Exchange papers. Mark mistakes.

How many paragraphs do you find? What margins should you look for?

Where should you look for capital letters? For periods? For quotation marks?

*Improve expressions in your own composition.*

---

*To the teacher.*—Wherever possible give free play to the children's natural inclination to imitate the characters about which they read.

## II. DIRECT QUOTATIONS

### Making a Purchase

#### I. Oral Exercise

Here is \$2.00 to spend. What shall you buy? In what store shall you purchase it? How much money ought you to pay for it?

Talk over with your classmates the points you will have to discuss with the clerk.

If you buy an article of clothing, what would it be necessary for you to tell the clerk?

What would the clerk tell you?

The teacher or a pupil may act as the clerk, and a number of pupils may do the buying.

The teacher's desk will make a good counter.

Use these words—*asked, answered, said, replied, inquired.*

#### II. Written Composition

What marks should be used in your composition to show that the words of another are repeated? What mark is used to separate the quotation from the rest of the sentence?

What mark is used after a question? What mark is placed at the close of each statement?

With what kind of letter does the first word of a direct quotation begin?

*Write your composition. Follow this outline:*

In the first paragraph tell when, by whom, and why, you were given the sum of money. Tell to what store you went to buy the article.

In the other paragraphs repeat your conversation with the clerk.

In writing your composition, divide the conversation into paragraphs, and place the words of each person in a separate paragraph.

### III. Correction Exercise

#### III. STUDY OF CONTRACTIONS

##### The Runaways

I found a little brook one day,—  
That baby brook had run away;  
'Twas just as wide as my two hands;  
It skipped along o'er yellow sands,  
And oh, 'twas full of fun and play,  
The little brook that ran away.

The baby clovers bent to look  
And see their faces in my brook;  
Now some wore bonnets red, I think,  
And some, white bonnets, tipped with pink.  
Their cloaks were green as green could be,  
They nodded slow and grave at me.

---

*To the teacher.*—In the third lesson, on "Making a Purchase," direct several pupils to read their compositions. Criticise immediately after the composition has been read. Then have the pupils exchange papers, indicate mistakes, and return papers for corrections.

A birdie came with yellow bill,  
He dipped his head and drank his fill;  
Then winked at me with shining eye,  
Then splashed the crystal drops on high,  
Then smoothed his feathers one by one  
Until they glistened in the sun.

I saw a grave old turtle pass  
With crawling steps across the grass;  
A crow cawed from the pine trees high,  
A hawk was circling in the sky,  
And sunning on some mossy logs,  
I counted seven green-coated frogs.

The brook and I—we sang a song,  
The summer hours were none too long;  
The sun crept westward through the sky,—  
I said, "Dear little brook, good-by!"  
Then thought, "Oh, what will Mother say!"  
You see—I, too, had run away!

KATE LOUISE BROWN.

## I. Oral Exercise

*Tell the story from these questions:*

Who were the runaways? From what places had they run away? How is the brook described?

Where did the clover blossoms see their faces? Why? How were they dressed?

Why did the little bird come to the brook?

At what time did the runaways part? Quote the line that tells you.

## II. Oral Exercise

'*Twas* stands for *It was*. What letter is left out, or omitted? What stands in the place of the omitted letter?

The word *o'er* stands for *over*. What letter is omitted? What mark is used to show the omission?

This mark (') is called an apostrophe.

'*Twas* and *o'er* have been shortened or contracted by the omission of a letter. These words are called contractions.

In writing a contraction, an apostrophe is used to show the omission of a letter or letters.

Contractions are seldom written except in poetry.

Give the full forms for the following contractions. Tell what letter or letters are omitted.

'tis	o'clock	hadn't
I'm	aren't	you'll
can't	isn't	ne'er

## III. Written Exercise

*Copy the two stanzas that you like best.*

Exchange papers and correct your classmate's work by comparing it with the book.

## IV. LETTER WRITING

Pleasant Valley, N. Y.,  
Oct. 22, 1916.

Dear John:

It seems a long time since you left the farm. I have missed you very much, for it is often lonely.

The apples are all picked, and I gathered ten quarts of chestnuts.

I have been going to school since the corn was cut. The schoolhouse is a mile from home. We have forty pupils, twenty-five girls and fifteen boys. At noon the boys who bring their dinners play in the fields near the schoolhouse.

Your playmate,

Fred.

I. Oral Exercise

Read the heading of this letter.

Read the salutation or greeting. Whose name appears in this part of a letter?

Read the ending. Give another ending that Fred might have used.

Read the body of the letter.

What does the first paragraph tell John?  
What does he learn from the second paragraph?  
What does Fred talk about in the third?



*Tell the story from this outline:*

1. How Fred feels toward his friend.
2. The work he has been doing.
3. His school.
  - (a) When he began to go.
  - (b) Distance from home.
  - (c) Pupils.
  - (d) Recess at noon.

## II. Written Exercise

### ARRANGEMENT

*To guide you in placing the parts of a letter, fold your paper lengthwise through the center; then fold a half-inch margin at the left-hand side.*

What parts of the letter should you place to the right of the center fold? At which margin should you begin the salutation? The first word of each paragraph?

### PUNCTUATION

Name the abbreviations in the heading. What does each stand for? What mark is

---

*To the teacher.*—To fix clearly in pupils' minds, the arrangement of the parts of a letter, draw a letter in outline on the blackboard in different colored chalks. It may be advisable at times to have the pupils write their letters on note paper and enclose them in envelopes. On the envelope the name should be placed in the center from top to bottom and started one-quarter of the distance from the left-hand side. Each succeeding line should be farther indented than the preceding one.

placed after an abbreviation? What mark is used after the salutation? With what mark does the closing end? What mark is placed after each statement?

#### CAPITALS

What words in the heading begin with capital letters? Why? With what kind of letter is the first word of the closing written? What words in the body of the letter begin with capitals?

*Copy the letter.*

Look over your work and correct mistakes.

#### III. Written Exercise

With books closed, write your letter from the outline which the teacher has placed on the blackboard. Then make corrections.

### V. LETTER WRITING—ORIGINAL

#### I. Oral Exercise

Let us pretend that Fred sent the letter to you. You want to answer his letter.

*Talk over your answer before you write it.*

What will be the heading of your letter? What shall you write in the salutation? What will be your closing?

---

*To the teacher.*—Pupils who are able should be encouraged to add something of their own to the body of the letter from Fred.

## PARAGRAPH 1.

- (a) Tell Fred how pleased you were to hear from him.
- (b) Make remarks about his gathering the fruit.
- (c) Say something about his fine playground.

## PARAGRAPH 2.

- (a) Tell him about your school and the number of pupils in it.
- (b) Tell him about the inter-class games, or some other interesting school news.

## II. Written Exercise

*Write to Fred as you would talk.*

Use the outline given above.

## III. Correction Exercise

## VI. STUDY OF A MODEL

## Making Peanut Brittle

Shell the peanuts, and rub off the brown skin. Put the peanuts on a board and crush them with a rolling-pin. Measure the broken nuts, and take as many cupfuls of granulated sugar as you have of nuts.

Put the sugar into an iron frying-pan over a slow fire. Stir steadily while the sugar melts. Let the syrup boil slowly until it is clear and brown in color. Then add the peanuts and pour quickly into buttered tins.

**I. Oral Exercise — Questions for Outline**

PARAGRAPH 1. What ingredients do you use in making peanut brittle? How are the nuts prepared? How much sugar do you use?

PARAGRAPH 2. Where do you put the sugar? Why do you put it over a slow fire? When do you add the peanuts? Why do you put the candy in buttered tins?

*Give the recipe from this outline:*

1. Ingredients.

How prepared; quantity.

2. How the ingredients are put together.

**II. Written Exercise**

Copy the outline. Close your book.

*Write the recipe.*

**III. Written Exercise**

Have you ever made any candy?

*Write a recipe that will tell exactly how you make fudge, butter-scotch, or any other candy.*

**VII. ORIGINAL COMPOSITION****Making Penwipers****I. Oral Exercise**

Last week we studied a model which explained how to make some candy. This week we are going to tell how to make penwipers.

We must remember:

1. To make clear statements.
2. To tell one step at a time.
3. To take up the steps in the order in which they come.

*Tell the story from this outline:*

1. Materials used.
  - (a) Pieces; shape.
  - (b) Edges; how finished.
2. How the pieces were put together.

## **II. Written Exercise**

We are going to write a story about making a penwiper.

How many paragraphs should you write? Where should you begin the first word of each paragraph?

Fold the half-inch margin.

*Write your composition.*

Read it over for mistakes.

## **III. Correction Exercise**

Read your composition to the class.

Will other children, following your directions, be able to make a penwiper?

Exchange papers. Mark mistakes in margins, capitals, and periods.

## VIII. ORAL AND WRITTEN REPRODUCTION

## The Sleeping Princess

## I

Long, long ago a beautiful little daughter was born to a king and a queen. The king was so happy that he decided to celebrate the event. He gave a great feast, and sent invitations to his many friends. He also invited all the good fairies in his kingdom, seven in number.

Each place at the table was set with a heavy gold plate, and a gold knife and fork.

Just as they all sat down to enjoy the feast, a wicked old fairy entered the banquet hall. She had not been invited. Immediately the king had her place set, but as there were no more gold plates, a plate of silver was set before her. The wicked fairy felt slighted, and muttered threats under her breath.

A thoughtful fairy overheard her, and fearing she meant to do the young princess some harm hid behind the portieres. We shall soon see the reason for this.

## II

Then the fairies began to bestow gifts on the baby princess. One gave her beauty, the second wealth, the third a sweet temper and so on, till it came the old fairy's turn.

With a shake of her head she said, "When the princess is fifteen years old, she shall pierce her hand while she is

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*To the teacher.*—The entire story of "The Sleeping Princess" should be read at some time previous to that devoted to the composition work on it. Only that part indicated should be reviewed just prior to the Oral Composition.



THE SLEEPING PRINCESS

spinning, and shall die of the wound." Without another word, she left the room. All the guests were very much disturbed, and many of them began to weep.

But the good fairy came out of her hiding place, and said, "O King and Queen, your daughter shall not die. The princess shall only sleep—sleep for a hundred years, and then a king's son shall come and awaken her."

The king was very sad, but he hoped that he might prevent the evil. He made a law that no one in his realm should spin or have a spinning wheel under pain of death.

### III

Everything went well with the princess for fifteen years. She became a beautiful, amiable girl, and everybody loved her.

One day she wandered up to the old tower of the castle. In a little room, she found a very deaf old woman busily spinning.

"What are you doing?" asked the princess.

"I am spinning, my dear child," said the old woman.

"Oh, how do you do it? Let me see if I can spin," said the princess eagerly.

As she seized the spindle she pierced her hand, and fell into a deep swoon. No one could rouse her.

When this happened the good fairy was a thousand miles away. But she soon heard of it, and started at once in her fairy chariot for the castle.

When she arrived, the good fairy caused a charmed sleep to fall upon every one in the palace; for she did not want the princess to be all alone when she should awake, a century later. Round the castle the growth of trees became so thick that nothing could pass through.



## IV

A hundred years went by. One day, a prince while hunting in the forest near the castle noticed the top of the tower. He made inquiries about the castle, and an old woodcutter told him the legend.

The prince determined to rescue the princess. He forced his way through the thick growth. When he reached the castle everything was still. He passed the sleeping servants, and finally came to the apartment where the princess was sleeping. He knelt beside her, and touched her hand with his lips. The enchantment ended.

The sleeping princess awoke and said, "Is it you, my prince? I have waited long for you." At the same moment the servants and the guards awoke. Outside in the courtyard the horses neighed and the hounds barked.

That day the prince married the princess in the chapel of the castle. Then they rode gayly away and all the people followed them down the winding path. The wood opened to let them through. They turned to look back, and lo! there was no castle, nor any wood, only the open country stretching far off into the distance.

The Banquet

## I. Oral Composition

How many paragraphs are there in Part I?

What is the first paragraph about? The second? The third? The fourth?

*Tell the story of "The Banquet."*

Imagine that you were at the feast given in honor of the princess. Follow this outline:

1. The feast.
  - (a) When and why given.
  - (b) Who were the guests (friends; fairies).
2. How the table was set.
3. The wicked fairy.
  - (a) When she came.
  - (b) What was done for her.
  - (c) How she felt and what she did.
4. The good and thoughtful fairy.

What she heard and did.

## II. Written Composition

*Write the story from the outline.*

## III. Correction Exercise

*Read your composition aloud.*

Ask your classmates to suggest changes.

## IX. FOR REPRODUCTION

### The Gifts

#### I. Oral Composition

*Tell the story of "The Gifts."*

What is meant here by *gifts*?

Your story should follow this outline:

1. What the good fairies gave.
2. What the wicked fairy said.
3. What the thoughtful fairy promised.
4. The grief of the King and his law.

**II. Written Composition**

*Write the story.* Tell it in your own words.

Look over your work. Read this part of the story in the book. Did you leave out anything you ought to tell? If so, add it now.

**III. Correction Exercise**

Read your composition to your classmates. Correct any mistakes you may have made.

**X. FOR REPRODUCTION**The Enchanted Sleep**I. Oral Composition**

*Tell the story of "The Enchanted Sleep."*

1. Description of the princess.  
Age; appearance; disposition.
2. Visit to the tower.
3. Conversation.
  - (a) The question of the princess.
  - (b) The reply of the old woman.
  - (c) What the princess asked.
4. What happened.
5. What the thoughtful fairy did. Why?

**II. Written Composition**

*Write the story.*

When you write the conversation, remember to make separate paragraphs for each speaker.

**III. Correction Exercise**

Exchange papers. Correct the expressions.  
Look carefully for the quotation marks.

**XI. FOR REPRODUCTION**The Awakening**I. Oral Composition**

*Tell about "The Awakening."* Follow this outline:

1. The prince arrived.
  - (a) After how long.
  - (b) How he learned the story.
2. The prince determined to rescue the princess.
  - (a) How he reached the castle.
  - (b) What he found there.
  - (c) What he did.
3. The princess awoke.
  - (a) What she said.
  - (b) What happened in the castle.
  - (c) What happened in the courtyard.
4. The wedding.
5. The departure.

**II. Written Composition**

*Write the story from the outline.*

**III. Correction Exercise**

Exchange papers. Mark mistakes.



THE BOY AND THE FROG

**XII. COMPOSITION FROM AN OUTLINE****I. Oral Composition**

Here is a sketch for a story:

**The Boy and the Frog**

A boy walking along a country road. A shallow pond in the swamp. An old frog sunning himself on a mossy log. The boy throws pebbles into the water. The frog objects. The boy's reply.

Try to picture just what happened.

*Tell the story in these three parts:*

1. When and where the boy was going.  
What he passed on the way.
2. What the boy did.  
What the frog said to the boy.
3. What kind of boy he was.  
His reply.

**II. Written Composition**

What conversation should be repeated?

What marks of punctuation should be used?

Where should they be placed?

*Write about "The Boy and the Frog."*

**III. Correction Exercise**

Read your composition to the class.

**XIII. STUDY OF A POEM****Last Year's Doll**

I'm only a last year's doll!

I thought I was lovely and fair,  
But alas for the cheeks that were rosy,  
Alas, for the once flowing hair!  
I'm sure that my back is broken,  
For it hurts me when I rise!  
Oh, I'd cry for every sorrow,  
But I've lost out both my eyes.

In comes my pretty mistress,  
With my rival in her arms,  
A fine young miss, most surely,  
Arrayed in her borrowed charms!  
My dress and my slippers, too,  
But sadder, oh, sadder than all,  
She's won the dear love I have lost,  
For I'm only a last year's doll.

Oh, pity me, hearts that are tender,  
I'm lonely and battered and bruised,  
I'm tucked out of sight in the closet,  
Forgotten, despised and abused.  
I'm only a last year's doll,  
Alone with my troubled heart.  
Sweet mistress, still I love thee,  
Inconstant though thou art.

EUGENE FIELD.

### I. Oral Composition

*Tell the story of the poem. Follow this outline:*

Describe last year's doll.

How is her rival dressed? What grieves last year's doll more than the loss of her fine clothes?

What does she ask us to do? Why? Why is she in this sad state? How does she feel toward her little mistress?

Explain what is meant in the second stanza by—*arrayed; borrowed charms*.

Explain what is meant in the third stanza by—*battered and bruised; despised and abused; inconstant*.

### II. Oral Exercise

Give the rule for writing contractions.

Write in a column the contractions you find in this poem. In a column opposite, write the words from which the contraction is formed.

Explain the use of the apostrophe in *year's*.

Give the reason for each capital letter used.

### III. Written Exercise

Write from dictation the third stanza of "Last Year's Doll."

Exchange papers.

Compare the work with the book.

Mark corrections.



**XIV. STUDY OF A MODEL****My Story**

I have eight jointed legs, and my body is divided into two principal parts. I have no wings.

I may be found in cellars, in rooms, on fences and on old walls. I make my home in a fine silken house. But the tidy housekeeper calls it a web. She does not like webs in the corners of her rooms.

I am a useful creature for I destroy many insects. Can you guess my name?

**I. Oral Composition**

Read the story.

*Tell the story.* Follow this outline:

1. Description of the animal.
2. Where it lives.
3. For what it is useful.

**II. Written Composition**

Copy the outline. Close your book.

*Write the spider's story.* Follow the outline.

Read over your composition several times; first, to make corrections in arrangement; then, in spelling; use of capitals; punctuation.

**III. Correction Exercise**

Exchange papers and mark mistakes.  
Make corrections where necessary.

**XV. COMPOSITION—ORIGINAL****I. Oral Composition**

Think how the spider told his story. Imagine yourself an oyster.

*Tell your story.* Follow this outline:

1. Description of the oyster.
  - (a) As a baby oyster.
  - (b) Its resting place.
  - (c) Its shell house for protection.
  - (d) Its food.
2. Where it lives.
3. How used by man.
  - (a) For food.
  - (b) For roads (the shell).

**II. Written Composition**

*Write your story.* Follow the outline.  
Read it over carefully and make corrections.

**III. Correction Exercise**

*Read your story to your classmates.*  
Correct your expression.

---

*To the teacher.*—This composition should follow a nature study lesson, concretely given, on the oyster or some other shellfish.

Wong Ah-ah

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## XVI. PICTURE STUDY

## End of Day

## I. Oral Exercise

What time of day is it? Why do you think so? What season is it? Why?

What is the man's gait? Why? What is his occupation? How can you tell? What are his implements? Describe how he is clothed.

Where is he going? How do you know? What object is at the man's right? Describe it.

What feeling does the picture give you?

Give another expression for—*in the evening; a laborer; walking slowly to his home; for supper; a night's rest.*

## II. Written Composition

*Write the artist's story.* Use this outline:

## 1. Introduction.

(a) Time of day; season.

(b) The laborer; where going; why.

## 2. Description of the laborer.

(a) What he wears.

(b) What he carries.

## 3. Description of the tree.

(a) Where growing.

(b) Appearance.

## 4. Meaning of the picture.

**III. Correction Exercise**

Read your composition aloud for class criticism of expression.

Correct your expression.

**XVII. STUDY OF A MODEL—A GAME****I. Oral Exercise****I Say Stoop**

Any number of players may take part in this game.

The players are divided into groups. Each group stands in its own aisle, while the leader stands in front, facing the groups. Whenever the leader says, "I say stoop!" both he and the players stoop, and rise at once. But when he says, "I say stand!" and stoops as before, the players should remain standing. Those who make a mistake and stoop at the wrong time must leave the game.

The winning group is the one that has the most players at the end of the game.

After you have played *I Say Stoop*, tell about it from this outline.

1. Number of players.
2. Position of players.  
How the game is played.
3. How the game is won.

**II. Written Composition**

*Write the story from the outline.*

**III. Correction Exercise**

Compare your work with the book. Correct the mistakes.

Exchange papers.

**XVIII. COMPOSITION — ORIGINAL****I. Oral Exercise**

*Tell how to play any of the following games:*

“Drop the Handkerchief;” “Spin the Cover;”  
“Hands Up;” “Follow the Leader;” “Tag.”

If you have never played any of these games, tell how to play some game that you know well.

Think of all the different points in the game, and tell them in the order in which they occur.

Use simple language. Follow this outline:

1. Number of players.
2. Position of players.
3. Things needed to play the game.
4. How the game is played.
5. How the game is won.

**II. Written Composition**

*Write a story telling how to play a game.*

**III. Correction Exercise**

Read your work to the class, for corrections.

**XIX. LETTER WRITING**

Pleasant Valley, N. Y.

Dec. 14, 1916.

My dear John:

I read your interesting letter to the family. We were all glad that you won your race in the school games.

Our post office is in the store. I call there for the mail on my way home from school.

It is very cold here now. The snow lies deep on the ground. In the evening I carry in the wood for the kitchen stove. I like to sit beside the warm fire after supper to study my lessons. When they have been studied, I eat apples and chestnuts before going to bed.

Your friend,

Fred.

**I. Oral Exercise**

*Reproduce the letter from this outline:*

1. John's letter read to family. John's success.
2. Fred's post office.
  - (a) Location.
  - (b) When Fred gets the mail.
3. Fred's story.
  - (a) The weather.
  - (b) How Fred spends the evening.  
Work; study; fun.

## II. Written Exercise — Review

### ARRANGEMENT

When you write a letter, where should you place the heading? Where should you place the salutation? Where should you place the first word of each paragraph? The closing? The signature?

### CAPITALS

What words begin with capitals, in the heading? The salutation? The closing?

### PUNCTUATION

Begin at the heading and tell what mark of punctuation is used in each part of a letter.

*Copy the letter.* Remember what you have been telling about arrangement, capitals, and punctuation.

## III. Written Exercise

*Write the letter from the outline.*

Exchange papers. Compare with the model. Look for one thing at a time: arrangement; capitals; punctuation.

Mark mistakes and return papers.

---

*To the teacher.*—Call the pupils' attention to the fact that Fred is answering the letter outlined on page 92



**XX. LETTER WRITING — ORIGINAL****I. Oral Composition**

Suppose that you were going to write a letter to Fred.

*Tell what you would say.* Follow this outline:

**PARAGRAPH 1.**

Tell Fred how you would enjoy helping him eat his fruit.

**PARAGRAPH 2.**

Describe the mail delivery where you live.

**PARAGRAPH 3.**

Talk about the weather, and your sports. Promotion is near at hand. Tell Fred whether or not you expect to be promoted; and why.

**II. Written Composition**

*Write the letter.*

Address the letter from your house. Date it the day you write it.

What should your salutation be?

Be sure to write your letter in three paragraphs. Where should each paragraph begin?

**III. Correction Exercise**

*Read your composition to the class.*

Correct mistakes in your composition.

---

*To the teacher.*—A pupil who shows special ability might be permitted to make his own outline for the letter.

**FOURTH YEAR**  
**SECOND HALF**



**THE FARMER'S SONS**

## I. ORAL AND WRITTEN REPRODUCTION

### The Farmer's Sons

An old farmer had seven sons who were always quarreling with one another. The father tried to make peace, but was unable to do so.

One day, he called the boys to him and showed them a bundle of sticks tied together. He gave the bundle to each in turn and said, "Break it." Each son tried with all his strength, but was unable to bend the bundle. Then the father untied the sticks, and gave one stick to each of them to break. This each easily did.

The father then said, "My children, like these sticks, you will be strong and powerful while you keep together; but if you quarrel, your enemies will easily overcome you."

#### I. Oral Exercise

*Read the fable.*

What do we learn from the story?

What means did the father take to show his sons how to be strong and powerful?

How did he prove to them that quarreling would make them weak?

---

*To the teacher.*—The dramatization of this story will add greatly to the pupils' interest.

How many groups of sentences are there in this story? What do we call each group?

What do we learn from the first paragraph? The second paragraph? The third paragraph?

## II. Oral Composition

*Tell the story in parts:*

1. The sons.
  - (a) How they behaved.
  - (b) What the father tried to do.
2. What the father had the sons do.
  - (a) With a bundle of sticks. The result.
  - (b) With one stick. The result.
3. The father's advice.

Where does the story give the exact words of the father?

What marks of punctuation do we use when we write the exact words anyone says?

With what kind of letter do we begin the first word of every direct quotation? With what kind of letter do we begin the first word of a statement or question? The principal words of a title?

## III. Written Composition

Copy the outline. Close your book.

*Write the fable.* Use the outline.

Make corrections in expression after you have read your composition to the class.

## II. LETTER WRITING

## I. Oral Exercise

Hans Andersen, the great writer of fairy tales, had many friends. Some of them he never saw, and knew them only through correspondence.

One day, he received a letter from a little Scotch girl, Anna Mary Livingstone, daughter of the great African explorer, Dr. David Livingstone. Here is the letter.

Ulra Cottage,  
Hamilton, Scotland,  
Jan. 1, 1869.

Dear Hans Andersen:

I do like your fairy tales so much that I would like to go and see you, but I cannot do that, so I thought I would write to you. When papa comes from Africa I will ask him to take me to see you.

My favorite stories in one book are, "The Goloshes of Fortune" and "The Snow Queen."

My papa's name is Dr. Livingstone. I am sending my card and papa's autograph.

I will say good-by to you and a happy New Year. I am,

Your affectionate little friend,

ANNA MARY LIVINGSTONE.

Read the *heading* of the letter. What does it tell? At what point on the line does the heading begin? In how many lines is it written? Why? Give the reasons for the capital letters used. What punctuation marks are used?

Read the *salutation*. On what line is it written? At what margin is it begun? What words begin with capital letters, and why? What mark of punctuation is used after the salutation?

Read the first statement in the *body* of the letter. Where is the first word of the paragraph written? What stories are mentioned? With what kind of letter do the principal words of the titles begin? What marks are used to enclose the titles of stories?

Read the *closing line*. Where is it written? With what kind of letter does the first word begin? What punctuation mark is used after the closing line?

## II. Written Exercise

*Copy the letter.*

Compare your work with the letter in the book. Make corrections.

## III. Written Exercise

*Write the letter from dictation.*

Compare your work with the model.

**III. LETTER WRITING — ORIGINAL****I. Oral Exercise**

Name some stories that you have read. Give the names of the best stories in your class library.

Give the authors' names.

*Talk about the characters in each story.*

Which character do you like best? Give your reasons.

What lesson do you learn from the story?

**II. Written Exercise**

*Write to the author of your favorite story.*

Write the letter from your school address. Tell him how much you enjoy his stories. Give the title of the book which you like best.

Talk to him about the hero, heroine, and other interesting characters.

You may ask him for some facts about the story, if you wish.

How did Anna Mary Livingstone close her letter to Hans Andersen?

What are you going to use for your closing?

**III. Correction Exercise**

Read your composition to your classmates, for correction of expression.





THE LITTLE BROWN DOG

## IV. STUDY OF A POEM

## The Little Brown Dog

Little brown dog with the meek brown eyes,  
Tell me the boon that most you prize.

Would a juicy bone meet your heart's desire?  
Or a cozy rug by a blazing fire?  
Or a sudden race with a truant cat?  
Or a gentle word, or a friendly pat?  
Is the worn-out ball you have always near  
The dearest of all the things held dear?  
Or is the home you left behind  
The dream of bliss to your doggish mind?  
But the little brown dog just shook his head  
As if "None of these are best," he said.

A boy's clear whistle came from the street,  
There's a wag of the tail, and a twinkle of feet,  
And the little brown dog did not even say  
"Excuse me, ma'am," as he scampered away;  
But I'm sure as can be his greatest joy  
Is just to trot behind that boy.

MAY ELLIS NICHOLS.

**I. Oral Exercise**

*Answer in statements:*

About whom is this poem written?

What does the poet wish to know? What is a *boon*? Give in their order the boons that are mentioned?

Does the little brown dog desire any of these? How do you know?

What call is given to the dog? How does he answer the call? Tell whether you think he takes a polite leave, and why? Read the line that tells where this dog finds his greatest joy.

**II. Written Exercise**

Who whistled to the dog? How did he do it? Read the line that tells whose whistle the dog heard.

What has been added to the word *boy* to show that the whistle was his? In what other way could you tell the same fact?

*Copy the poem.*

Look over your copy. Make corrections where necessary.

**III. Correction Exercise**

---

*To the teacher.*—In the third lesson the pupils should write the poem from dictation, exchange papers, indicate mistakes, return papers, and make necessary corrections.

## V. STUDY OF A MODEL

### An Eskimo Boy

A small, low, rounded hut stands near the margin of a half-frozen lake. It is built of blocks of ice covered with snow. The entrance to the hut is a low door.

On the snow in front of the dwelling, an Eskimo boy is harnessing some dogs to a sled. His name is Chuglu. He is short and stout. His skin is yellow, and his eyes are round and small. His hair is black and straight. He is dressed in furs from head to foot.

Chuglu is the son of a reindeer keeper. During the winter he helps his father take care of the reindeer. In summer, he hunts bears and sea birds, and sometimes he spends the day fishing.

#### I. Oral Exercise

How many paragraphs in the model? What is described in the first paragraph? What does the first sentence tell us? The second sentence? The third sentence?

Who is described in the second paragraph? What does each sentence tell?

What does the third paragraph tell? What does each sentence tell?

*Give the story from this outline:*

1. Description of the home.
  - (a) Size; height; shape; location.
  - (b) Materials.
  - (c) Entrance.
2. Description of the boy.
  - (a) Where he is; what he is doing.
  - (b) Name.
  - (c) Height; weight.
  - (d) Skin; eyes.
  - (e) Hair.
  - (f) Clothing.
3. Occupation of the boy.
  - (a) In winter.
  - (b) In summer.

## II. Written Composition

*Write the story from the outline.*

## III. Correction Exercise

Exchange papers. Compare the composition with the model.

Return papers and make corrections.

## VI. COMPOSITION — ORIGINAL

### I. Oral Composition

Following the outline used in "An Eskimo Boy," describe:

A Dutch Boy; A City Boy; A Russian Girl;  
or A Japanese Boy.

## II. Written Composition

*Write a composition* on the boy or the girl you described in Lesson I.

In the first paragraph tell about his home; in the second, describe him; and in the third, write about his occupation.

## III. Correction Exercise

*Read your composition, for corrections.*

## VII. ORAL AND WRITTEN REPRODUCTION

### Why the Evergreen Trees Never Lose Their Leaves

Winter was approaching. All the birds had flown south, except one little bird with a broken wing. She made her way to the great forest, and asked some of the trees for a home until springtime.

The Birch tree said that she would only assist the birds of the forest. The sturdy Oak refused also, saying that he could not even spare acorns. The Willow did not care to talk with strangers.

The wounded Bird did not know where to go. As she was slowly leaving the forest, a friendly Spruce invited the Bird to make her home on its warmest branch. A tall Pine tree close by said that he would shelter her and the

Spruce from the biting North Wind. A Juniper tree offered her some berries. Now, indeed, the poor Bird had reason to be happy for she would have a home, shelter and food for the winter.

That night, the cold North Wind came blustering through the forest, eager to nip every leaf. "May I touch every leaf in the forest?" asked he.

"No," said the Frost King, "the trees that have been kind to a homeless Bird may keep their leaves."

### I. Oral Exercise

In how many paragraphs is this story written?

Give in a short statement what is told in the first paragraph.

What is the topic of the second paragraph? The third? The fourth? The fifth?

*Tell the story from this outline:*

1. Bird seeks shelter.
- |        |   |                      |
|--------|---|----------------------|
| Birch  | } | refuse shelter. Why? |
| 2. Oak |   |                      |
| Willow |   |                      |
- |         |   |                        |
|---------|---|------------------------|
| Spruce  | } | kind to the Bird. How? |
| 3. Pine |   |                        |
| Juniper |   |                        |
4. Approach of the North Wind.
5. Frost King rewards the kind trees.

## II. Oral Exercise

Who is quoted at the end of the story?

Read aloud the exact words of the North Wind. What are these words called? What marks are used to show that these words are spoken by the North Wind? Where are the marks placed?

Remember that quotation marks come in pairs. When you use them at the beginning of a speech, do not forget to use them at the end of it.

With what kind of letter does the first word of a direct quotation begin?

The Frost King's reply is broken into two parts by words that are not quoted. Read the first part of the quotation. Read the second part.

What marks are used before and after each part of the broken quotation?

Each part of a broken quotation is enclosed in quotation marks.

Read the words that break the quotation. How are these words separated from the rest of the sentence?

## III. Written Exercise

*Write the story from the outline.*

Compare your composition with the story.



## VIII. STUDY OF A MODEL

## How Rubber Is Made

Rubber is made from the sap of the India-rubber tree. The best quality of rubber comes from the forests of the Amazon valley.

Natives tap the tree by making a long vertical cut in the bark. Oblique cuts a foot apart are then made, leading into the vertical cut. The sap oozes from these gashes into a cup placed to receive it.

The sap is dried by dipping a wooden paddle into a bucket of juice, and then holding it over a fire of palm nuts. As the smoke touches the sap it hardens. This work is repeated, until a ball of cured rubber is on the end of the paddle.

## I. Oral Exercise

Explain these words — *vertical*; *oblique*; *oozes*; *gashes*; *paddle*; *cured*.

How many paragraphs in the model?

How many statements in the first paragraph? What does the first statement tell us? The second statement?

What is explained in the second paragraph? Make a drawing on the blackboard illustrating the first and the second statements.

What do we learn from the third paragraph?

*Reproduce the model, using this outline:*

1. Rubber.
  - (a) From what it is made.
  - (b) Where obtained.
2. How the sap is collected.
  - (a) By tapping (vertical and oblique cuts).
  - (b) Sap holders.
3. How the sap is dried.

## II. Written Composition

*Write your composition.* Use the outline.

## III. Correction Exercise

Exchange compositions and, with the model before you, mark your classmate's mistakes.

## IX. COMPOSITION — ORIGINAL

### How Maple Sugar Is Made

#### I. Oral Composition

*Tell how to make maple sugar.* Use this outline.

1. Maple sugar.

From what it comes.
2. How the sap is collected.
  - (a) When it may be secured.
  - (b) How secured.
3. How the sap is boiled.

---

*To the teacher.*—Rubber is used in so many ways that pupils might be allowed to add a paragraph of their own on its uses.



THE MAN IN THE MOON

**II. Written Composition**

*Write your composition.*

Look over your work and make corrections.

**III. Correction Exercise**

*Read your composition to your classmates.*

Correct your expression.

**X. ORAL AND WRITTEN REPRODUCTION****The Man in the Moon**

One Sunday morning, long, long ago, a woodcutter went into the forest to get some firewood. When he had a bundle of sticks, he slung it over his shoulder and started for home.

On the way, he met a man going to church. This man said to him, "Do you not know that this is Sunday? You must not gather sticks to-day. Put them down!"

"I cannot put them down. I dare not go home without them. My wife has no wood to cook the dinner," replied the woodcutter.

"Then carry your bundle forever," said the man. "As you do not care for Sunday on earth, you shall live forever in the moon. There it is always the Moon's Day or Monday. You shall be a warning to those who will not rest on Sunday."

The stranger vanished, and the woodcutter was lifted up into the moon. There you may see him, when the moon is full, bending under his bundle of sticks.

### I. Oral Composition

What does the first paragraph tell?

What does the first sentence of the second paragraph tell? What question does the stranger ask? What command does he give?

Give the topic of the third paragraph.

What does the fourth paragraph contain?

What do we learn from the fifth paragraph?

*Tell the story.* Use this outline:

1. Woodcutter in the forest.
2. (a) Meets a stranger.  
(b) Stranger's question.  
(c) Stranger's command.
3. The woodcutter's reply.
4. The sentence.
5. The punishment.

### II. Written Composition

Explain the use of quotation marks, interrogation point, exclamation point, and periods.

---

*To the teacher.*—Pupils are not yet able to make their own outlines to advantage; but if they are encouraged to help in outlining new stories, they will be gaining power for later use.

*Write a composition about "The Man in the Moon." Follow the outline.*

### III. Correction Exercise

Compare your work with the model. *Make corrections.*

## XI. STUDY OF A POEM

### The Village Blacksmith

Under a spreading chestnut tree  
The village smithy stands;  
The smith, a mighty man is he,  
With large and sinewy hands;  
And the muscles of his brawny arms  
Are strong as iron bands.

His hair is crisp, and black, and long,  
His face is like the tan;  
His brow is wet with honest sweat,  
He earns whate'er he can,  
And looks the whole world in the face,  
For he owes not any man.

Week in, week out, from morn till night,  
You can hear his bellows blow;  
You can hear him swing his heavy sledge,  
With measured beat and slow,  
Like a sexton ringing the village bell,  
When the evening sun is low.

And children coming home from school  
Look in at the open door;  
They love to see the flaming forge,

And hear the bellows roar,  
And catch the burning sparks that fly  
Like chaff from a threshing floor.

He goes on Sunday to the church,  
And sits among his boys;  
He hears the parson pray and preach,  
He hears his daughter's voice  
Singing in the village choir,  
And it makes his heart rejoice.

It sounds to him like her mother's voice  
Singing in Paradise!  
He needs must think of her once more,  
How in the grave she lies;  
And with his hard, rough hand he wipes  
A tear out of his eyes.

Toiling, — rejoicing, — sorrowing,  
Onward through life he goes;  
Each morning sees some task begin,  
Each evening sees it close;  
Something attempted, something done,  
Has earned a night's repose.

Thanks, thanks to thee, my worthy friend,  
For the lesson thou hast taught!  
Thus at the flaming forge of life  
Our fortunes must be wrought;  
Thus on its sounding anvil shaped  
Each burning deed and thought!

HENRY WADSWORTH LONGFELLOW.

**I. Oral Exercise**

What is the smithy? Where is it located? Give the meaning of—*a mighty man*. Mention two things that show his strength. How has he acquired his strength?

Describe the smith's personal appearance. What kind of man is the blacksmith? Quote the lines that tell this.

What time does he spend at his work? What sounds come from the smithy? To what does the poet compare one of these sounds?

Why do the children linger near the smithy? Why is the door left open? Explain—*chaff; threshing floor*. Why are the sparks like chaff?

Why does he go to church? What pleasure does he enjoy on Sunday? What feeling is mingled with his joy?

What causes this feeling? Is the feeling deep? How can you tell?

Read the line that sums up the way in which the smith spends his life. How does he gain his repose?

What lesson has the smith taught the poet? Where are our fortunes made?

**II. Written Exercise**

Give the reasons for the use of the apostrophe in—*whate'er, daughter's, mother's, night's*.



Give sentences expressing the same thought, without using the apostrophe.

Explain the use of capital letters.

Select the stanzas you would like to memorize.

*Copy those stanzas.*

### III. Written Exercise

*Write, from memory, the stanzas you selected.*

Compare your work with the poem and make necessary corrections.

## XII. LETTER WRITING—ORIGINAL

### I. Oral Exercise

*Name some poems you have read in class.*

Give the authors' names.

Quote some stanza that you like very much.  
Why do you like it?

### II. Written Composition

Pretend you are going to send a letter to your favorite poet.

Write to him from your home address. Make the date during the author's lifetime. Tell him how much you enjoy his works. Tell him, also, what your favorite poem is, and what stanza you like best.

Copy the stanza in your letter. Tell the poet why you like it, or what picture you see in it.

Make corrections.

### III. Correction Exercise

Read your letter to the class.

Exchange papers.

Make corrections in the placing of the parts of the letter, the use of capital letters, and marks of punctuation.

## XIII. STUDY OF A MODEL

### The North Wind and the Sun

The North Wind and the Sun had a dispute as to which was the stronger of the two. While they were talking, a traveler came along the road. They agreed that the one should be called stronger who could make the man throw off his cloak.

The Wind blew with all his might. The man wrapped his cloak more closely about him, and kept advancing in spite of the gale. At last giving up all hope of winning, the Wind called upon the Sun to try his strength.

Then the Sun sent forth his rays. When the traveler felt the heat, he loosened his cloak, took it off, and sought the cool shade for relief.

**I. Oral Exercise**

What do we learn from the first sentence?  
The second? The third?

Who makes the trial first? With what result?

Who tries next? What is the result?

What does the fable teach?

*Tell the story from this outline:*

1. (a) The dispute between the Wind and the Sun.  
(b) How they agreed to settle it.
2. (a) Wind tried.  
(b) Result—failure.
3. (a) Sun tried.  
(b) Result—success.

**II. Written Composition**

*Write the story.* Use the outline.

**III. Correction Exercise**

Exchange papers. Compare with the model.

**XIV. COMPOSITION—ORIGINAL****I. Oral Composition**

The South Wind and the Sun

*Sketch for a Story*

1. The South Wind and the Sun had an argument. Test of strength—the one who could make a rosebud open.

2. The Wind rustled among the leaves. Result — the rosebud did not open.

3. The sun warmed it. Result — a full-blown rose.

*Tell the story.* Imitate the model on page 139.

## The Moon and the North Star

### *Sketch for a Story*

1. The Moon and the North Star had a discussion as to which was the more useful. Test — the one who could make a traveler crossing a trackless plain give up his journey for the night.

2. Moon hid. Man continued on his way. Why?

3. Star disappeared. Man forced to go into camp. Why?

*Tell the story.*

## II. Written Composition

We have sketches for two stories. Read both sketches.

*Write the story you prefer.*

## III. Correction Exercise

*Read your story to the class.*

Make corrections.



THE BEAR AND THE TWO TRAVELERS

**XV. ORAL AND WRITTEN REPRODUCTION****The Bear and the Two Travelers**

Two men were traveling together when a bear suddenly appeared before them.

One of them climbed quickly into the only tree that was near. His companion fell flat on the ground, and pretended that he was dead.

The bear came up, smelled him all over and then walked away. It is said that a bear will not touch a dead body.

When the bear was out of sight, the man came down from the tree and said to his friend, "What did the bear whisper to you?"

The man replied, "He advised me never to travel with a friend who deserts me when danger is near."

**I. Oral Exercise**

What lesson does the fable teach?

Into how many paragraphs is the story divided?

What is the subject of the first paragraph? What is told in the second paragraph? What is told in the third paragraph?

What is quoted in the fourth and fifth paragraphs?

*Tell the story.* Use the following outline:

1. Two men met a bear.
2. What the men did.
3. How the bear acted.
4. One man asked a question.
5. His companion's reply.

## II. Written Composition

Notice how the conversation is divided into paragraphs. The words of each speaker are given in separate paragraphs.

Tell where the quotation marks are used and give the reason.

*Write the fable from the outline.* Look over your work and make necessary corrections.

## III. Correction Exercise

Compare your work with the story. Make corrections.

## XVI. ORAL AND WRITTEN REPRODUCTION

### The Lark and Her Young Ones

Once a lark made her nest in a wheat field. By the time that her nestlings were able to fly, the farmer saw that the grain was ready to be reaped.

"My son, go to our neighbors and ask them to help us," said he.

The young birds were frightened and begged their mother to leave at once. "We have time enough," said the mother, "when he waits for his neighbors to do his work."

Next morning, the farmer and his son went to the field. The neighbors were not there. "Son," said the farmer, "we will come at day-break to-morrow with all the reapers we can hire, and we will cut this grain."

When the lark heard this, she said, "Children, it is time for us to go. The man has made up his mind to do something himself, and not to wait for others."

### I. Oral Composition

What does this fable teach us? Where do most birds build their nests? Where does the lark build? What does she use in making the nest?

What does the first paragraph tell us? The second? The third? The fourth? The fifth?

*Tell the story from this outline:*

1. (a) The nest in the field.  
(b) Time for the harvest.
2. Farmer asks help from neighbors.
3. What the lark thinks of his plan.
4. Farmer decides to work himself.
5. What the lark says then.





*Jean François Millet*

**THE SHEPHERDESS**

## II. Written Composition

Study the use of capitals and punctuation marks in the fable.

*Write the story from the outline.*

Look over your work and make corrections.

Did you remember how to write broken quotations?

## III. Correction Exercise

*Read your composition aloud.*

Make corrections in expression.

# XVII. PICTURE STUDY

## The Shepherdess

### I. Oral Exercise

*Study the picture.*

What time of day is it? Why do you think so? What time of year is it? Why?

Who is the young girl? What is she doing? Where is she going? Describe how she is dressed. What does she carry on her arm? What use does she make of it? Besides tending sheep, what else occupies her time?

Describe how the flock follows the shepherdess. What are the sheep doing? Who assists in tending the flock? Where does he stay?

Why? How does he bring a stray sheep back to the flock?

What do you see in the distance? How far off are they? Why do you think so?

What lesson does the picture teach? What feeling does the picture give you?

## II. Oral Composition

The artist tells a story in his picture.

*Tell the artist's story from this outline:*

1. Time.
  - (a) Of day.
  - (b) Of season.
2. The shepherdess.
  - (a) What doing.
  - (b) Where going.
  - (c) How dressed.
  - (d) What carrying (on arm; in hands).
3. The flock.
  - (a) How walking.
  - (b) What doing.
4. Distant objects.
5. Meaning of the picture.

## III. Written Composition

*Write the story from the outline.*

Read your composition aloud.

With the help of your teacher and classmates correct and vary your expressions.

**XVIII. COMPOSITION — ORIGINAL****My Getting Ready for School****I. Oral Composition**

Think what you do every morning from the time you awake until you start for school.

After you wash, what do you do next?

What kind of breakfast do you eat?

What do you wear on a rainy day; a cold day; a warm day?

What do you have to take with you every day?

What do you give Mother just before you start for school?

Tell how you get ready for school — on a rainy day; a snowy day; a warm day; a winter's day.

**II. Written Composition**

*Write* about your getting ready for school on one of the days spoken of in Lesson I. Use the questions to guide you in your work.

Look over your work and correct any errors.

**III. Correction Exercise**

*Read your composition to the class.*

Ask your classmates to suggest better expressions.

**XIX. STUDY OF A POEM****Wild Geese**

The wind blows, the sun shines, the birds sing loud,  
The blue, blue sky is flecked with fleecy, dappled cloud,  
Over earth's rejoicing fields the children dance and sing,  
And the frogs pipe in chorus, "It is Spring! It is  
Spring!"

The grass comes, the flower laughs where lately lay  
the snow,  
O'er the breezy hilltop hoarsely calls the crow,  
By the flowing river the alder catkins swing,  
And the sweet song-sparrow cries, "Spring! It is  
Spring!"

Hark, what a clamor goes winging through the sky!  
Look, children! Listen to the sound so wild and high!  
Like a peal of broken bells,—kling, klang, kling,—  
Far and high the wild geese cry, "Spring! It is  
Spring!"

Bear the winter off with you, O wild geese dear!  
Carry all the cold away, far away from here;  
Chase the snow into the north, O strong heart and  
wing,  
While we share the robin's rapture, crying, "Spring! It  
is Spring!"

**CELIA THAXTER.**

**I. Oral Exercise**

What signs of the return of spring are given in the first stanza?

What tells of springtime in the second stanza?

What wild birds announce the early spring? Where have they been since autumn? Where are they going now? For what purpose? Read the line that tells how their harsh note sounds.

Wild geese fly in flocks in this shape > with the strongest gander in the lead.

What are the wild geese told to take away with them? What bird's delight are we to share?

Explain the use of the following:

- (1) *Flecked; fleecy, dappled cloud; frogs pipe.*
- (2) *Flower laughs; hoarsely calls the crow; catkins swing.*
- (3) *Clamor; winging through the sky.*

**II. Written Exercise**

Explain the use of capital letters in the poem.

Explain the use of quotation marks. Explain the apostrophe in *o'er*.

*Write the poem from dictation.*

**III. Correction Exercise**

*Compare your work with the poem.*

**XX. LETTER WRITING****Hans Andersen's Letter****I. Oral Exercise**

The following is part of a letter from Hans Andersen to his little friend, Mary Livingstone.

Basnäs, near Lake Jelskär,  
Denmark, May, 1869.

My dear little Friend:

Thanks for the charming letter which you sent me a short time ago.

Now I am in the country, close by the sea-coast, and am staying at an ancient castle with a high tower. The garden runs down to the seashore and stretches away to the beech woods, which are now splendidly fresh and green. The whole ground of the forest is like a carpet strewn with violets and anemones. The wood doves are cooing, and the cuckoo's note is heard. Here I shall certainly write a new story which my little friend will afterward be able to read. When papa comes then I shall probably have a letter from his dear little Mary.

Now may you be well and merry. You will not forget the friend in Denmark.

Hans Christian Andersen.

Study the arrangement of the parts of this letter. Give the reasons for the use of capital letters and marks of punctuation.

How does the heading differ from the headings you have studied in other letters?

Read the close or complimentary ending. How does it differ from other models?

## II. Written Exercise

*Copy the letter.*

Exchange papers and compare copy with the letter.

Make corrections where necessary.

## III. Written Exercise

*Write the letter from dictation.*

Make corrections.





